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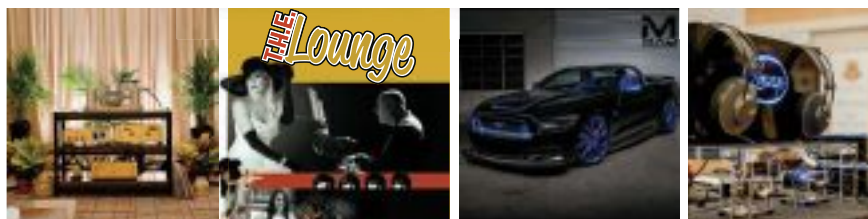
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FEEL THE BERN



BRIAN FEINZIMER

up front

The County

- 06 | NEWS** | Remembering Los Amigos founder Amin David. By Gustavo Arellano
09 | ¡ASK A MEXICAN! | Why do Mexicans stop in the middle of the road? By Gustavo Arellano
09 | HEY, YOU! | Racist South Africans going to Cabo! By Anonymous

Feature

- 11 | NEWS** | The architect of OC's greatest hippie happening is now homeless. By Nick Schou

in back

Calendar

- 16 | EVENTS** | Things to do while welcoming new interns.

Food

- 20 | REVIEW** | Burmese food finally reaches OC with Irrawaddy Taste of Burma. By Edwin Goei
20 | HOLE IN THE WALL | Tio Flaco's Tacos in Fountain Valley. By Gustavo Arellano
22 | EAT THIS NOW | Dornut club from Pandor Artisan Boulangerie & Cafe. By Anne Marie Panorangan
22 | DRINK OF THE WEEK | Kikori Japanese Whiskey. By Dustin Ames

- 24 | LONG BEACH LUNCH** | Whole Foods Long Beach. By Sarah Bennett

Film

- 26 | ESSAY** | Why Hollywood doesn't like Mexicans on TV. By Gustavo Arellano
27 | SPECIAL SCREENINGS | Screw Netflix! Go see local stuff. By Matt Coker

Culture

- 28 | ART** | The pathology of beauty at OCMA. By Dave Barton
28 | TRENDZILLA | Fashion that's truly punk AF. By Aimee Murillo

Music

- 30 | PROFILE** | Curensea aims to change the interaction of art and commerce online. By Nate Jackson
32 | PROFILE | Kid X is an MC who teaches kids how to swim—BOOM. By Daniel Kohn
33 | LOCALS ONLY | Hawaii—yes, just one i—is poised to prosper. By Heidi Darby

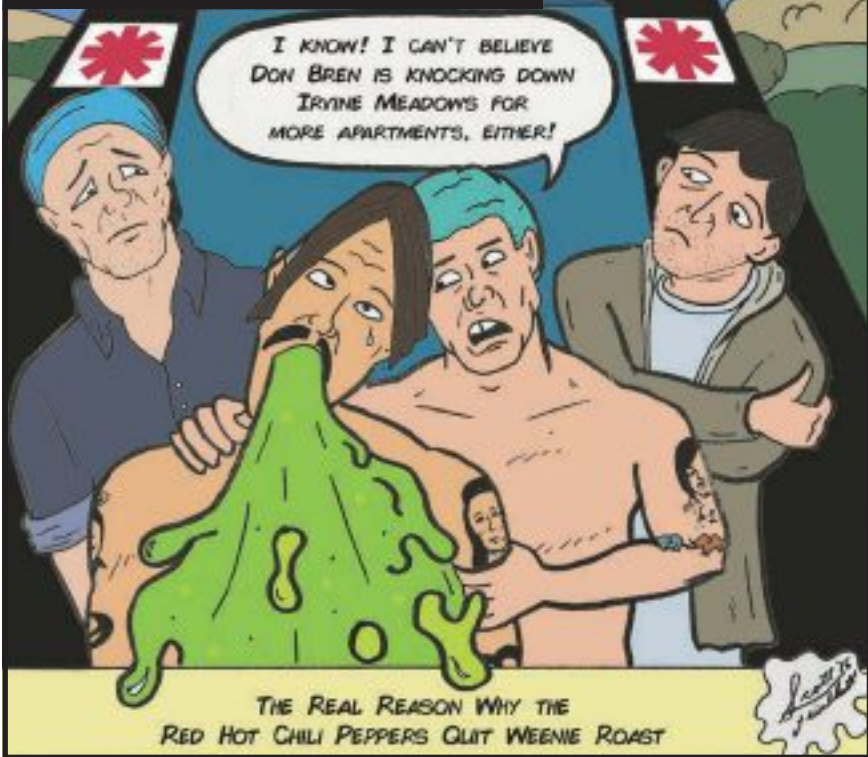
also

- 34 | CONCERT GUIDE**
36 | SAVAGE LOVE | By Dan Savage

on the cover

Illustration by Jeff Drew
Design by Dustin Ames

ORANGE FEATHERS »



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MANAGING EDITOR Nick Schou
ASSOCIATE EDITOR Patrice Marsters
SENIOR EDITOR, NEWS & INVESTIGATIONS
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STAFF WRITERS Mary Carreon,
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MUSIC EDITOR Nate Jackson
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CLUBS EDITOR Denise De La Cruz
PROOFREADER Lisa Black
CONTRIBUTING WRITERS

Reyan Ali, Dave Barton,
 Joel Beers, Sarah Bennett,
 Lilledeshan Bose, Kyle
 Cavaness, Josh Chesler, Heidi
 Darby, Alex Distefano, Edwin
 Goei, Michael Goldstein,
 Courtney Hamilton, LP Hastings,
 Daniel Kohn, Dave Lieberman,
 Alejandra Loera, Adam Lovinus,
 Todd Mathews, Patrick Montes,
 Katrina Nattress, Nick Nuk'em,
 Anne Marie Panoringan,
 Amanda Parsons, Ryan Ritchie,
 Gabriel San Román, Andrew
 Tonkovich, Chris Ziegler

EDITORIAL ART

ART DIRECTOR Dustin Ames
CONTRIBUTING ARTISTS
 AlGae, Bob Aul, Jared Boggess,
 Mark Dancey, Rob Dobi, Jeff

Drew, Greg Houston, Jesse Lenz,
 Cameron K. Lewis, Bill Mayer,
 Luke McGarry, Kevin McVeigh,
 Thomas Pitilli, Mina Price, Joe
 Rocco, Julio Salgado

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Mary Bell, Jennifer Fedrizzi,
 Scott Feinblatt, Brian Feinzimer,
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 Ryan Philip Lane, Danny Liao,
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 Vo, Jennie Warren

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PRODUCTION ARTIST/LAYOUT EDITOR
 Luke Dubois

PRODUCTION ARTIST Richie Beckman

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 Jenna Moothart

ADMINISTRATION

PUBLISHER Jennifer Besheer
OFFICE COORDINATOR Janelle Arballo
AR COORDINATOR Daniela Ortigoza

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He Liked to Help

Remembering Amin David, a Los Amigos founder and one of OC's most important Latinos
BY GUSTAVO ARELLANO

Amin David, a towering presence in Orange County's Latino community and longtime progressive activist, passed away May 21 after a long battle with cancer. He was 83.

If there's ever an OC Latino or Progressive Hall of Fame (and there absolutely should be), David would be a first-ballot inductee to both. The legacy of the Chihuahua native in bettering life for Orange County's damned simply can't be overstated. He was the first chairman of the Orange County Human Relations Commission, founded in 1971 to tackle race relations in the county after Santa Ana police beat up African-American and Mexican-American youth following the murder of a police officer. More famously, he and former Anaheim Mayor Bill Thom founded Los Amigos, a weekly breakfast meeting, after the Little People's Park Riot of 1978. It's through Los Amigos that David became most renowned—not so much for his titular leadership or his jocular personality, but for the sheer radical nature of the group: all-volunteer, no hierarchy, and all about helping anyone who needed it, no matter how big or small the need, how famous or nondescript the afflicted person.

Week after week, people would come to Los Amigos and ask for or offer help: money to pay a utility bill, volunteers for a political campaign, legal support for any number of issues. All one needed to do was put your name on a bulletin board, introduce yourself, and away you went.

Anyone who did any sort of progressive activism in Orange County over the past 35 years went to at least one Los Amigos meeting. And through Los Amigos, the biggest issues to affect Latino OC found its foot soldiers: tenant strikes in Santa Ana during the mid-1980s, the fight against Proposition 187 in 1994, Bob Dornan in 1996 and the persecution of Nativio Lopez afterward, and too many more to list. Ronnie Carmona found her legal representation after pleading her innocent son's case there. When no politician would stand with undocumented students, David and Los Amigos did. Politicians, Republicans and Democrats alike, would show up and get grilled, knowing it was necessary to do so lest they face the righteous wrath of David at the next public hearing, backed by activists who weren't going to take any insults for Latinos in Orange County anymore. Long before criticizing police abuse became popular, David and other Los Amigos members successfully won a lawsuit against the Anaheim Police

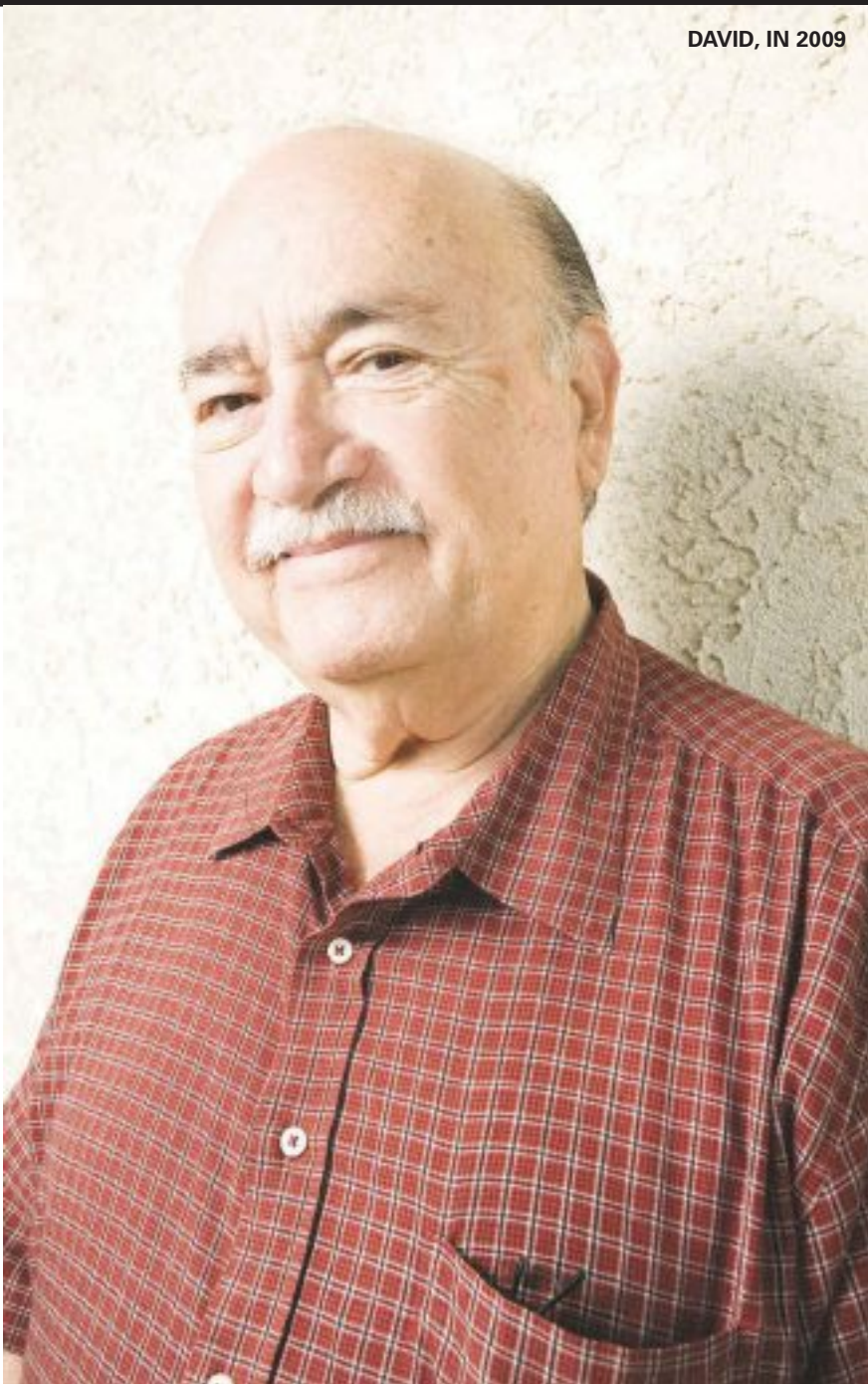
Department after they discovered the boys in blue had been spying on them just because Los Amigos dared speak out against brutal cops.

And when Los Amigos wasn't on, David nevertheless showed up to lend his moral or financial support for everything from rallies to things as low-key as scholarship nights for area high schools or even reading a part for a play—and this is just the public charity we know about.

I first encountered David in 1999, when I was a Chapman University student sprung into activism after an Anaheim Union High School District trustee tried to sue Mexico for \$50 million for educating the children of illegal immigrants. But the *Weekly* had a long relationship with David dating back to our founding in 1995. Indeed, it was a rite of passage to have the newest progressively minded writer or intern attend a Los Amigos meeting and find stories a-plenty. He was someone whose resolve we always respected, even if we didn't always agree with some of his blind spots.

We'd be remiss in our duties as the *Weekly* if we made this obituary pure hagiography. If David had a fault, it's that he sometimes allied with the wrong people for reasons known only to him, especially when he'd try to get Los Amigos involved in specific political campaigns. He supported Los Amigos member Don Garcia in his successful campaign to join the Anaheim City School District, even though the doctor lived in Corona del Mar. When then-Los Amigos member Duane Roberts exposed this carpetbagging, David and his acolytes began a smear campaign against him that continues to this day. David stuck with Lopez far too long and became a shill for Mexican supermarket chain Gigante in 2002, contradicting his very own activism. It was during that fight that he infamously made a pact with the devil named Curt Pringle, telling Latino activists across *la naranja* to stand down against his Anaheim mayoral campaign, even though those same activists had bitterly fought him over an infamous poll-guard incident 14 years earlier and were prepared to stop him from becoming Anaheim's mayor. All the problems Anaheim has to this day can directly be tied back to Pringle's leadership; when David had the chance to stop Pringle, not only did he choose not to, but he also praised Pringle during his 2006 re-election campaign.

But, hey, Babe Ruth was a drunk, Ty Cobb was an asshole, and Honus Wagner wouldn't chew tobacco. David at least spent the last years of his public life trying to atone for his sin, becoming direc-



DAVID, IN 2009

JOHN GILHOOLEY

tor emeritus for life of Orange County Communities Organized for Responsible Development (OCCORD), the nonprofit most furiously fighting Pringle's legacy. And David was one of the lead plaintiffs in the lawsuit that instituted district elections to effectively break Pringle's grip on Anaheim; the new system takes effect this election. If Anaheim does become a progressive paradise, it will be the perfect cap to David's life. And then there's this: Los Amigos continues to meet every Wednesday at Jägerhaus in Anaheim under the

leadership of David's designated successor, former Anaheim City School District trustee Jose Moreno.

No services are planned for David at this time, but you can follow his family's Facebook page for updates. The best way to honor David's legacy is to do what he always urged folks to do: help someone.

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ask a mexican!»



DEAR MEXICAN:
Please allow me a
little latitude. I'm a
resident of Northeast
Dallas, a wonderfully

diverse neighborhood near
the heart of downtown. I've lived here for
many years and wouldn't even CONSIDER
moving north, south, east or west. However, I
have one issue I'd like to address: What's the
deal with Mexicans' propensity to stop their
cars in the middle of a busy street? I witness
this almost every week, usually on Ross Ave-
nue during afternoon rush hour. I—along with
hundreds of other motorists—will be clipping
along at 30 to 35 mph in the northbound lanes
when, all of a sudden, cars will swerve,
horns will honk, and traffic will suddenly
grind to a screeching halt. What could it be?
A lost puppy crossing the street? A little old
lady who's collapsed from heatstroke? A par-
tially open duffel bag containing thousands of
dollars, bills flying all over the road?

NO! Without fail, it's a Mexican who saw a
friend walking down the street and stopped to
exchange pleasantries; or who stopped to drop
off or pick up a wife, husband or friend; or who
accidentally passed his or her intended loca-
tion, but instead of "making the block" decides
instead to stop or even BACK UP in order to
reach the destination. I LOVE Mexicans; you
all are some of the friendliest, most easy-going
and family-oriented, and hardest-working
people I've ever known. But put some of you
behind the wheel of a car, and all bets are off.
Help a *gringo* out here. What's the deal?

Stuck on Ross

DEAR GABACHO: Ever heard of the Chinese Fire
Drill, wherein you stop at a red light, everyone
gets out of the car, circles it, then gets back in?
I didn't either until I got some *gabacho* friends
last year; *gabas* are weird, ¿qué no? Anyhoo,

» GUSTAVO ARELLANO

call the scenario you described the Mexican Fire
Drill. You also forgot that Mexicans will stop in
the middle of the street—traffic be damned—if
they're waiting for a friend who's getting ready, if
they have to go inside a place to pick something
up, or if there's a particularly good *banda* jam
on the stereo and they want the whole barrio to
listen. As *por el* why? After a lifetime of crossing
borders, running from *la migra* and hustling from
job to job, sometimes it's just great to relax and be
still—and if that annoys *gabachos*, even better!

DEAR MEXICAN: My name is Burjs, and I'm
a gay male. And I'm obsessed with Mexican
men. I love you guys so fucking much: your
"machismo" attitude; the ways you guys
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BOB AUL

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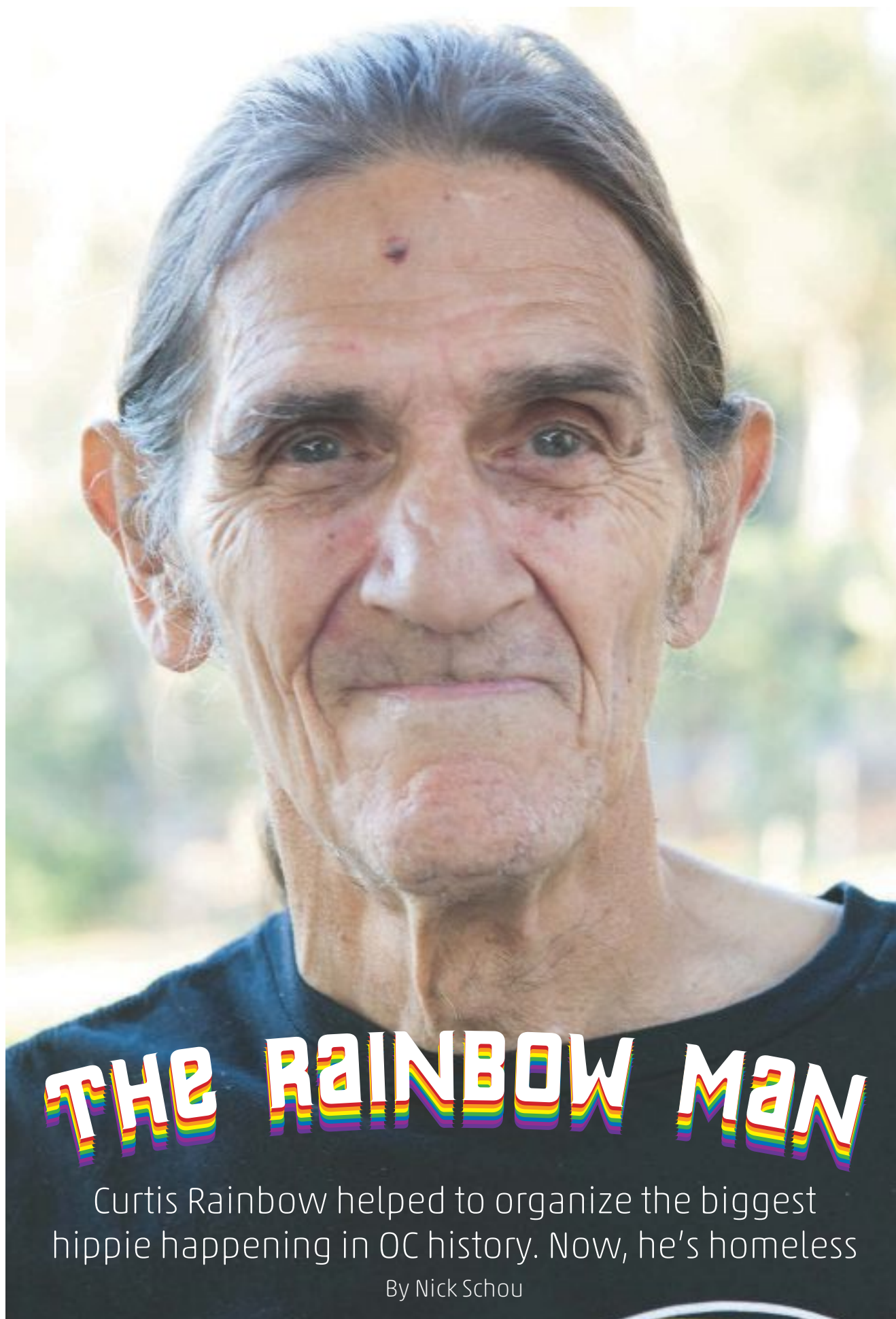
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THE RAINBOW MAN

Curtis Rainbow helped to organize the biggest hippie happening in OC history. Now, he's homeless

By Nick Schou

JOHN GILHOOLEY

The man who organized the largest spontaneous rock concert in the history of Orange County lives in a van in a parking lot at Huntington Beach Central Park.

Curtis Rainbow, 69, who changed his last name from Reed 40 years ago, shares the cramped vehicle with his 48-year-old girlfriend, Melissa McKinney. The pair met just more than two years ago, when Rainbow was sharing his car with a white miniature poodle named Daisy, who disappeared one evening from the busy parking lot where he was parked. After three days of frantic searching, Rainbow was about to give up his search when he asked a woman who happened to be walking by if she had seen Daisy. The woman was McKinney, who helped Rainbow search for the dog. They never found the dog, but they have been together ever since.

Despite being homeless, Rainbow has a cell phone, regular access to electricity and an active Facebook account, which is how he contacted me a few months ago. Although I had never spoken to Rainbow, I'd known about him since researching my 2010 book, *Orange Sunshine: The Brotherhood of Eternal Love and Its Quest to Spread Peace, Love, and Acid to the World*. According to several people I interviewed, Rainbow was the person responsible for the Christmas Happening, a four-day rock festival that began on Dec. 25, 1970, and saw some 25,000 flower children from all over the country descend on Laguna Beach.

The outdoor concert at the top of Laguna Canyon is the most storied cultural event in Laguna Beach. But Rainbow's importance to Orange County's countercultural history didn't begin or end there. In the mid-1960s, Rainbow opened Laguna's first head shop, Things, and followed that in 1972 with a legendary vegetarian restaurant called Love Animals, Don't Eat Them. He even founded a hippie commune called Rainbow Island, which operated a nonprofit church and sustained itself by painting psychedelic shirts that were widely distributed at rock concerts and art festivals throughout Southern California and beyond.

I had tried to interview Rainbow for my book, but my sources always said he was unavailable. Without going into details, they told me that trying to talk to him would be a waste of time. From the sound of it, things were even worse for him now than when I first learned his name. But when I met Rainbow, I realized his faculties of memory and perception were still quite intact. He was ready to talk, and I was curious to hear his story.

Continued on page 12 >>

THE RAINBOW MAN

» From page 11

Rainbow and McKinney are waiting for me in front of the Huntington Beach Public Library on a recent weekday morning. A few hours earlier, a squad of police officers had roused them from their nearby tent. We walk to the abandoned, well-shaded campsite on the soft, sloping bank of a duck pond. A squirrel sitting on a log twitches its tail, suspiciously eyeing a packing crate, the last remnant of Rainbow's abandoned campsite. "He's a big one," McKinney says, pointing at the rodent. "He wants to get in the box, Curtis."

Rainbow says the police were polite, even friendly, when they told him to pack up the tent. "They were part of a tactical squad, and their mission is to help the homeless with resources, give them information," he says. "They didn't even ask for my ID. No threat, just telling me the rules in the park. Not bad, huh?"

We trek around the pond to a path that takes us past the so-called "Secret Garden," a fenced-in, drought-friendly garden planted by local volunteers. "Isn't this beautiful?" Rainbow asks. "You'd never know you were in Orange County."

As we pass through an area of natural vegetation, Rainbow remarks that there are 16 acres of original chaparral inside the park. "Do you know how big 16 acres is?" he asks. "I do," he continues, "because I spent five years in a place called Rainbow Ranch in Warner Hot Springs, where we had 17 acres in the desert."

Eventually, we reach Kathy May's Lakeview Cafe, which, as the name suggests, offers a nice view of a small lake. Over the next three hours, Rainbow sparingly picks at a small bowl of fruit while recounting his life story. Rainbow experienced a peripatetic upbringing in the 1950s as the son of a rocket scientist who supervised a team of engineers working in NASA's orbital technology program. Although his father was secretive about his work and was always flying off to some military base or another, he still took time to teach Rainbow about science, helping him learn basic electronics and obtain an amateur radio license.

An apt pupil, Rainbow left high school two years early and qualified for classes at Orange Coast College. By the time he was 19 years old, Rainbow was selling fabric to clothing manufacturers in Los Angeles' garment district, making \$60,000 per year—an unheard-of salary for a teenager in the early 1960s. "This was about the time pot started coming around," says Rainbow, "and eventually, the acid came." Before dropping LSD, Rainbow prepared himself by reading literature about the drug by psychedelic scholars such as Timothy Leary, the defrocked Harvard professor and acid promoter who, shortly before the U.S. government banned acid, officially ushered in the hippie era by

coining the phrase "Turn on, tune in, and drop out."

Taking acid changed Rainbow's life. He quit his job and moved to Laguna Beach to establish Things at 761 S. Coast Hwy. At the end of the summer of 1967, Timothy and Rosemary Leary moved into a hotel room next door to Rainbow's shop. The couple eventually settled in town, and

in the back of his car." While a crowd gathered, Purcell grilled Rainbow about drug use in the city. When Rainbow feigned ignorance, Purcell finally let him go. "Everyone said, 'What did he want?' And I said, 'I don't know, but he really is scared of me.'"

On Dec. 26, 1968, Rainbow was hanging out with Susan Leary at the Happy House when Timothy and Rosemary stopped



**RAINBOW (LEFT) AND
DION WRIGHT PLANNING
THE HAPPENING, 1970**

COURTESY DION WRIGHT

Rainbow roomed with Leary's daughter Susan in the Happy House. At the time, Leary was fighting a federal marijuana case stemming from an arrest at the Texas-Mexican border, and Rainbow became Leary's chauffeur to the courthouse. He recalls driving Leary in a purple Cadillac and being greeted by a swarm of television reporters. "My parents called me from Garden Grove to say they saw me on TV," he says, laughing.

Following Leary to Laguna Beach was police officer Neil Purcell, who made it his mission to arrest as many drug suspects as possible, a long list of busts that eventually included Leary. Because of his long hair, Rainbow says, he immediately became a target of Purcell's anti-narcotics patrols, which typically focused on the Taco Bell restaurant downtown on Pacific Coast Highway, which kids from all over Orange County knew as a good spot to score acid. "On his first day, right behind Taco Bell, [Purcell] singled me out," Rainbow says. "He got me

by with Leary's son, Jack, on their way to Laguna Canyon. Thirty minutes after the family left, Rainbow received a phone call that Purcell had just busted Leary for marijuana possession. (Leary would wind up in prison for the crime, only to be busted out and smuggled to Canada and eventually Afghanistan before being re-arrested and flown back to California.)

A year later, Purcell and other officers raided Rainbow's next-door neighbor's house. Panicking, Rainbow dashed out of his house to hide a kilogram of marijuana under his car. The next morning, Purcell knocked on Rainbow's door to let him know he had seen him hiding the pot. Although Purcell confiscated the marijuana, he didn't arrest Rainbow. Knowing that he could spend five years in prison if Purcell changed his mind, Rainbow left California.

He spent the next 12 months crashing in a cabin with a rock band in Florida, dealing Orange Sunshine acid, hitchhiking through Canada and camping in the woods. When

he finally returned to Laguna Beach, Purcell spotted him on the street and confronted him about his fugitive status. But to Rainbow's surprise, Purcell didn't arrest him, and he never mentioned the matter again. "Everybody has their good side," Rainbow says of Purcell. "I think if you are going to point out their badness, you have to point out their little bit of goodness."

After returning to Laguna Beach, Rainbow spent his days panhandling, wandering the streets barefoot, his clothing tattered from his travels. Any cash that came his way paid for handbills with names such as the *Weekly Dose* and the *Daily Tab*, messages of peace and love that Rainbow would pass out, 5,000 or 10,000 copies at a time. One day in 1970, Rainbow came up with the idea of advertising a concert with his fliers. "Let's have a get-together on Christmas Day," he thought to himself. "Wouldn't that be fun? Everybody can put a van in their front yard. We'll get the whole town to have Christmas together."

Rainbow approached a local psychedelic artist named Bill Ogden and asked him to design a poster for the event. He also recruited another artist, Dion Wright, who recalls being horrified at Rainbow's plan to hold the concert on Main Beach near the downtown shopping district. "He told me about his concept and collared me into it," Wright says. "He got the idea for the Christmas festival not out of any idealism, but like an ape tinkering with a bomb. He thought it would be fun to unleash anarchy on Main Beach."

At Wright's insistence, Rainbow agreed to market the concert in a more spiritual manner—as a birthday party for Jesus—and, perhaps more important, to relocate it in a more suitably remote area near the top of Laguna Canyon. Helping Rainbow to promote the event and find artists to perform was his friend Ted Shields, a talented airbrush artist nicknamed "Star" who had worked at the *Oracle* in L.A. Based on his connection with the newspaper, Shields secured free advertising for the festival while Rainbow managed to convince the *L.A. Free Press* to dedicate eight pages to the upcoming event.

"We had two or three weeks to work on it, and what we did was start spreading rumors—some were actually founded on fact," Shields recalls, adding that the only prominent rock band that they claimed was going to perform who even remotely considered it was the Grateful Dead, who backed off after their stage crew was turned back by police roadblocks. "We didn't really call bands up; we just told people to come," Shields says. "We wanted to get a big crowd, a mob. It wasn't really an organized rock festival."

Meanwhile, hundreds if not thousands of invitation cards—each of which contained a tab of Orange Sunshine acid—went out to the public via the hippie underground. The hype worked, and the crowds came—and kept coming. By Christmas Day, some 25,000 hippies, some of them camping in vans, some in tents, some wrapped in blankets to protect them from the early winter chill, had gathered around the wooden stage.

Much has been written about the festival over the years, but the definitive retrospective was written for the *OC Weekly* by Bob Emmers (see “Laguna On Acid,” Dec. 24, 1998). Suffice it to say that the festival is recalled less for the music than for the almost unfathomable freakery in an Orange County that had just sent local hero Richard Nixon to the White House. Led by the omnipresent Purcell, a multi-agency police task force cordoned off the concert site and confiscated untold quantities of drugs from concertgoers. At some point during the show, however, a Cessna flew overhead, its pilot determined to breach the barricades and give new meaning to the phrase “dropping acid.” The plane released an entire load of LSD-laced invitation cards on the crowd.

Looking back across the decades, it's clear the Christmas Happening was the defining moment in Rainbow's life, an apex that symbolized the end of the hippie era in Orange County history. But Rainbow was determined to keep the faith alive as long as possible. On July 4, 1972, he opened a vegetarian restaurant called Love Animals, Don't Eat Them (LADET), which was shut down on its

opening day over a code violation involving a live camel on the premises. “We said idealistically that we wouldn't charge anybody for anything,” Rainbow says. “It was totally organic, vegan, the best food you could get, and of course, donations only.”

City health inspectors seemed intent on putting LADET out of business. It didn't help that Rainbow refused to allow them inside the kitchen if they were wearing leather. “We made the health inspector take his shoes and belt off to walk in our kitchen,” Rainbow says. After one too many code violations, LADET permanently closed its doors. Rainbow then teamed up with his artist friend Shields, who had created an art collective called the Rainbow Kids. Along with his two female cohorts, Venus and Nebula Rainbow, Shields was airbrushing psychedelic shirts for rock artists such as Led Zeppelin, George Harrison, Donovan and Paul McCartney. A born salesman, Rainbow not only helped market the shirts, but also convinced Shields to help him parlay the venture into a non-profit church, a last-gasp Laguna Beach hippie commune called Rainbow Island.

The main building where commune members lived, worked and ran a small kitchen was called Rainbow House, and

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RAINBOW AND
MELISSA MCKINNEY



JOHN GILHOOLEY

Continued on page 14 >>

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THE RAINBOW STARS: STAR SHIELDS (LEFT),
RAINBOW (FRONT RIGHT) AND BITSY MASON (RIGHT)



COURTESY STAR SHIELDS

THE RAINBOW MAN

» From page 13

according to Bitsy Mason, one of the former members, Rainbow spent countless hours in a cabin behind Rainbow House, researching the law and writing up the church's articles of incorporation. "I thought he was brilliant," Mason says. "He put together the whole incorporation. It was a lot of work."

Soon, the group had a sales manager who helped to set up deals with various retailers, and Mason was producing up to \$800 worth of merchandise per day. "It was a great time," she recalls.

Mason met Rainbow shortly before the Christmas Happening, when she was only 16. She says Rainbow gave her her first tablet of Orange Sunshine LSD. "He explained the oneness of life," Mason says. "I became a vegetarian for the rest of my life that night." But by the time Mason was living with Rainbow at the Rainbow House, she says, his experimentation with psychedelics had all but isolated him from the group's other members. "Nobody saw him for a while," she says. "He was flying high and didn't come back to earth until a year and a half later."

Mason also recalls Rainbow exhibiting signs of depression. "He wouldn't talk to anybody," she says. Mostly, Rainbow seemed unable to grasp why his utopian visions weren't catching on with more people. "He just didn't understand. He was so far out there."

According to Mason, Rainbow's pharmacological obsession "wasn't just escapism," but a genuine attempt to understand the universe. "He paid a high price with those drugs," she says. "He was trying to find the cosmic matrix. He was looking and looking for the essence of the cosmos."

While Rainbow was busy exploring the outer reaches of his mind, Shields had managed to convince a wealthy donor to give the Rainbow House \$120,000 in startup funds. "The rest is a [history] of crazy hippies not knowing how to manage money,"

Shields says. A big part of the problem, according to Shields, is that once the Rainbow House became a nonprofit, Rainbow declared that only members of the church could buy shirts.

In Rainbow's mind, because the church had 100,000 members, all of whom were signed up at rock concerts, that shouldn't have been a problem. "Before that, we had a sales rep, and we were selling \$3,000 or \$4,000 worth of shirts a week," Shields explains. "But it turned off a lot of retailers that you couldn't buy a shirt without being a member, and none of us had the marketing ability to keep it going."

According to Shields, Rainbow somewhat singlehandedly doomed Rainbow Island. "He had the idea and the vision, but not the integrity to carry it out," he says. "In some ways, we were all to blame."

On April 14, Purcell, who now lives in Montana, returned to Orange County to talk about the Christmas Happening for an event at the Laguna Beach Historical Society. At the end of Purcell's speech, Rainbow shook the ex-cop's hand and, without mentioning the time Purcell almost busted him for marijuana, thanked him. As the pair smiled for photographs, Rainbow made a peace sign for the camera.

Despite the happy reunion with Purcell, Rainbow is estranged from almost everyone in his life who might be able to help him.

After Rainbow Island fell apart in the mid-1970s, Rainbow spent five years in an inhospitable desert valley near Warner Hot Springs, growing marijuana on a commune called Rainbow Ranch. When that project inevitably fizzled, Rainbow turned his attention to the anti-nuclear and peace movements. He befriended numerous rock stars, at least in his own mind. By the end of the decade, Rainbow had become a heavy user of ketamine. (Rainbow says he was using ketamine as therapy after a car crash and that he stopped using it in 2001. He no longer uses any psychedelic drugs.) "It's a very enlightening drug, and I don't have anything bad to say about it," Rainbow says. "But I

was getting further and further out on it.” At that time, Rainbow lived at home with his parents. First, his father died, then his mother. When his siblings—a schoolteacher sister in Garden Grove and a pair of brothers in Idaho and Arizona—wanted to sell the house, Rainbow ended up on the streets with nothing but a pair of cars and his mom’s poodle, Daisy, which is how he met McKinney.

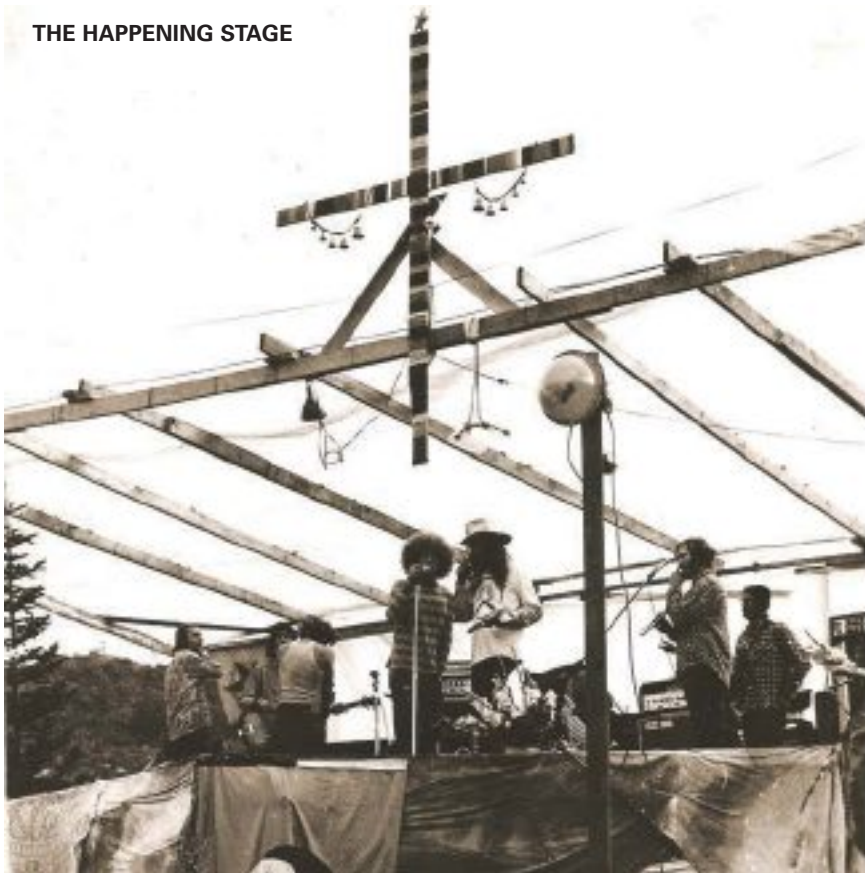
Rainbow inherited a sizable amount of money, so after a few months on the streets, the couple scored a cozy spot in an industrial storage unit in Huntington Beach.

But by the time their landlord evicted them earlier this year, Rainbow was broke, so they moved across Goldenwest Street to Huntington Beach Central Park. Rainbow says he sunk tens of thousands of dollars into the rental space and that the landlord unfairly threw him out on the streets just when he and McKinney were about to launch a book-selling business, which they now can’t operate because they had to put the books in storage—and without the business, they have no way to avoid being homeless.

The couple also lost a pair of bicycles during the move and set up a modest GoFundMe account (www.gofundme.com/6zzmmdx8) in the hopes of receiving enough donations to replace them. (Thanks to a small donation, he was able to replace the bicycles.)

“Curtis burned bridges with everyone involved in Rainbow Island,” Shields explains. Still a successful airbrush artist, Shields recently began republishing the long-defunct *Oracle* newspaper. He’s

THE HAPPENING STAGE



COURTESY DION WRIGHT

done two issues so far and is currently seeking funds for a third. “I’m really grateful I didn’t turn out like him. . . . I did the drugs, too—probably too many—

but I’m happy to say I’m over it.”

“He’s a charming rogue, and his best talent is as a salesman,” adds Wright, who in March published a memoir of Laguna Beach in the

1960s, *Tempus Fugitive*. “But his worst failing is his susceptibility to chemicals.”

Mason says that she will always be grateful for the role Rainbow played in turning on her and so many others of her generation. “Curtis was such a visionary,” she argues. “His whole purpose was to remind people that there is far more to this life than the mundane, and all it takes is for us to look up and look around and connect with one another. Unfortunately, he did pay for that with his nervous system.”

Now a real-estate broker in San Diego, Mason hasn’t spoken to Rainbow for 25 years. “I feel bad about where he has ended up, but there is nothing I can do for him,” she says. “I survived, and unfortunately, he went off the deep end. But to this day, I thank him for showing me the things he showed me.”

Rainbow’s small van is stuffed with bags of clothes, some of which he has obtained for free from a local charity. The rest of his belongings, including his library of 10,000 first-print hardcover books, are being held in a storage locker whose owner won’t allow Rainbow to access them until he pays his overdue rent on the space. After interviewing Rainbow, I drive him by the locker, and when Rainbow spots the owner, a burly man in a polo shirt and shorts, he rolls down the window. “I’ll have some money for you on the first of the month,” he yells.

Upon recognizing Rainbow, the man frowns. “That’s what I keep hearing,” he replies gruffly, and we drive on.

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[THEATER]

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[FOOD]

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Garden Grove Strawberry Festival at the Village Green, Euclid and Main streets, Garden Grove, (714) 638-0981; strawberryfestival.org. 1-10 p.m.; also Sat.-Mon. Free; unlimited rides, \$30-\$35. —AMANDA PARSONS

sat/05/28

[CONCERT]

*WHAT DO WE GET?

The Buzzcocks

As one of the seminal punk bands to emerge from the U.K. in the late 1970s, the Buzzcocks have endured despite their lack of activity. Though they've cut a popular figure in the 21st century with their depiction in several films, and with only three albums to their name in the past 16 years, the band have kept a low profile stateside, performing at only a handful of dates per tour. This current run is in support of the Buzzcocks' 40th anniversary, something few would have expected when the band first sneered and snarled their way into music fans' radar.

The Buzzcocks at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com. 8 p.m. \$25. —DANIEL KOHN

[SPORTS]

Ready to Rumble WPW 20th Anniversary

Lucha libre wrestlers—they're just like us! They put their Spandex tights on one leg at a time and go through the daily grind just as much as us mere, mask-less commoners. Local federation World Power Wrestling (WPW) has been bringing the spectacle to the masses for 20 years and celebrates with an evening of headlocks, gimmicky characters, signature moves and other surprises from a cavalcade of contenders: Mariachi Loco, Silver Tyger, Max Ammo, "Lethal" Logan X, the Human Tornado and more. Come wish WPW another two decades of greatness, and remember that when life's got you in a beatdown, do what any *luchador* would do: Hulk up for a comeback, then take the win!

World Power Wrestling 20th Anniversary at Anaheim Indoor Marketplace, 1440 S. Anaheim Blvd., Anaheim, (949) 929-5310; www.facebook.com/luchalibrewpw. 7:30 p.m. \$5-\$15. —AIMEE MURILLO

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sun/05/29

[FILM]

Time to Rock & Roll

Almost Famous

Gather your gang for tonight's Beachfront Cinema screening of *Almost Famous*, Cameron Crowe's funny and heartfelt coming-of-age story based on his experience writing for *Rolling Stone* in the 1970s. Starring Patrick Fugit, the film, presented by Discovery Cube Orange County, also features Philip Seymour Hoffman as Lester Bangs, Kate Hudson as groupie/ulti-

mate manic-pixie dream girl Penny Lane, and the most memorable group-singing scene of "Tiny Dancer" in cinematic history. The event includes food options and musical entertainment and supports the Huntington State Beach Junior Lifeguard Association. Bring beach chairs, blankets and warm clothes, then drift away in Crowe's rock & roll world.

Almost Famous at Huntington State Beach Lifeguard Tower 14, Pacific Coast Highway and Newland, Huntington Beach; beachfrontcinema.com. Gates open, 5 p.m.; screening, 8 p.m. \$11.25-\$49. —AIMEE MURILLO

[THEATER]

Hansberry v. America

A Raisin In the Sun

"What happens to a dream deferred? Does it dry up like a raisin in the sun?" Playwright Lorraine Hansberry's award-winning, now-classic 1959 drama kept poet and activist Langston Hughes' radical question alive, and the play's place in the canon is assured almost 60 years later—perhaps more so, with the deferment of economic and class justice to so

many, and arguably finding a bigger potential audience in communities beyond African-Americans. Based in part on the playwright's family's legal case against racist restrictive covenants, *A Raisin In the Sun* endures as a vital civics primer on the layered evils of institutional prejudice, offering both cast and audience big ideas in a small tableau of limited choices, but with hopefulness and wisdom.

A Raisin In the Sun at Long Beach Playhouse Mainstage Theater, 5021 E. Anaheim St., Long Beach, (562) 494-1014; www.lbplayhouse.org. 2 p.m. Through June 18. \$24. —ANDREW TONKOVICH

mon/05/30

[ART]

Beat the Brush

Creative Mondays

There's a creative person in all of us, and even if you've never picked up a paintbrush in your life, there's no reason to miss out on the last of Las Laguna Gallery's hosted art classes at the Cliff Restaurant in Laguna Beach. No prickly art teacher looming behind you as you work, therefore no fear of mistakes in what you produce. Participating artists are encouraged to create whatever they like in an open and receptive environment that delights in the process over the finished product. Materials, tools and art supplies for paintings, drawings and collages will be provided, just show up and go hard in the paint like a true Picasso.

Creative Mondays at Cliff Restaurant, 577 S. Coast Hwy., Laguna Beach, (949) 505-0950; www.facebook.com/laslagunagallery. 6:30 p.m. \$35. —AIMEE MURILLO

tue/05/31

[CONCERT]

Rock-onteurs

China Woman

Indie quartet China Woman perform at tonight's Wordovmouth showcase at La Cave in Costa Mesa. Based in Santa Ana, the group have been a massive force in the local music scene, attracting loyal fans as they perform regularly. Their success can be attributed to an energetic live performance, creative synergy between members and an eclectic sound that separates them from the deluge of punk and garage rock bands in the area.

China Woman with the Jetties and Cosmic Rays at La Cave, 1695 Irvine Ave., Costa Mesa, (949) 646-7944; www.facebook.com/wordovmouthpresents. 9 p.m. Free. 21+. —AIMEE MURILLO

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wed/06/01

[CONCERT]

A Little Bit Softer Now The Shivas

The Shivas' latest effort, *Better Off Dead*, starts with the positively tranquilized title track, then glides toward an all-new world. Their previous album was ferocious garage rock, but this time . . . well, maybe it's a little

like when Jonathan Richman made the Modern Lovers turn it down because he knew there was more to rock & roll than volume. This Shivas album is a morning songbird instead of a screaming eagle, with inspiration from Ray Davies' "Maryanne" more than Link Wray or the Elevators, or from *Soft Sounds for Gentle People* more than *Back*

From the Grave. But who can say no to something so unexpected and lovely? This is a surprise in all the best ways—they're finished with punk, and now it's all flowers. Don't miss Seth Pettersen of the excellent band Messenger as support, either.

The Shivas with Seth Pettersen, B. Hamilton and TV Heads at the Continental Room, 115 W. Santa Fe Ave., Fullerton, (714) 526-4529; continentalroomoc.com. 9 p.m. Free. 21+. —CHRIS ZIEGLER



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[ART]

PARTY FOR PUPS

Art for the Animals

Animal-rescue group OC Save More Kill Less (SMKL) is looking out for shelter pets with a light art show and musical showcase at Fullerton's McClain's Coffeehouse. The driving force behind OC SMKL is to implement no-kill shelter systems, create partnerships with foster programs and raise funds to support animals up for adoption. Attendees can donate; participate in the silent auction; purchase a coffee or snack; and check out the art and musical entertainment by AJ Hernandez & Christian Del Rosario, Julia Grace, Jeremias Maishazali-Serrano, and Gian Carlo (perhaps one of them will even play a cover of Sarah McLachlan's "Angel," used in those ASPCA commercials). Come show some love for a little doggie or kitty in need of a better life.

Art for the Animals at McClain's Coffeehouse, 817 N. Harbor Blvd., Fullerton, (714) 525-5282; mcclainscoffeehouse.com. 7 p.m. Free. —AIMEE MURILLO

thu/06/02

[LITERARY EVENTS]

HERSTORY Women's Stories

From the Margins

Barrio Writers and Grand Central Art Center present a trio of women of color reading their feminist work and stories about people thrust to the edges of society. Erika T. Wurth is an indigenous writer (author of *Crazy Horse's Girlfriend*) and creative-writing

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professor at Western Illinois University. Isabel Quintero makes

her home in the Inland Empire, from which she writes young adult literature, including the acclaimed novel *Gabi, A Girl in Pieces*. And Sarah Rafael García, the co-founder of Barrio Writers and author of *Las Niñas: A Collection of Childhood Memories*, is currently writing *SanTana Fairytales* while an artist-in-residence at Grand Central Art Center. Hosted by Chicana poet Marilynn Montano, the event also includes book signings and picture-taking fun.

Women's Stories From the Margins at Cal State Fullerton Grand Central Art Center, 125 N. Broadway, Santa Ana, (714) 567-7233; www.grandcentralartcenter.com. 7:30 p.m. Free. —GABRIEL SAN ROMÁN

[ART]

From the Vault 'The Back Room'

As JoAnne Artman Gallery in Laguna Beach represents artists from all over the world, you'd be correct in guessing its private collection, stored in the space's backroom, holds many great treasures. To indulge viewer curiosity, it has opened a new show, "The Back Room," featuring works by Anthony Hunter and Pedro Bonnin. Hunter and Bonnin's respective painting styles could not be more different, with the former delving into abstract expressionism and the latter playfully juxtaposing figures in open space, strangely reminiscent of Robert Longo's early photography of figures standing in strange poses. Best to check it out for yourself, and see which artist's aesthetic speaks to you more. . . .

"The Back Room—A Group Exhibition" at JoAnne Artman Gallery, 326 N. Coast Hwy., Laguna Beach, (949) 510-5481; www.joanneartmangallery.com. 11 a.m.-5 p.m. Through June 30. Free. —AIMEE MURILLO

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7/3

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Cross Your Teas

Irrawaddy Taste of Burma has elements of Indian, Chinese and Thai, but also dishes that are uniquely Burmese

BY EDWIN GOEI

If you're a wannabe food anthropologist as I am, tasting the dishes at the new Irrawaddy Taste of Burma in Stanton will be as fascinating as it is delicious. For here's a cuisine that, because of Myanmar's location on the map, has elements of Thai, Indian and Chinese blurred and blended with the indigenous, creating something completely new.

Take, for example, the first dish I tried: lahpet thoke, which resembles a three-way collision between a garden salad, a bowl of Chex Mix and a mortar of pesto. I should clarify that the last part isn't actually pesto; it's lahpet, fermented tea leaves mashed to nearly pulp in oil. Lahpet is so ingrained in Burmese cuisine it's considered the national delicacy. And in this salad, which all first-timers to Irrawaddy must order, it lashed together all the components—the lettuce, the tomato, the cabbage and the crunchy fried lentils—with sour notes, tannic overtones and a flavor that's as uniquely Burmese as nuoc mam is Vietnamese.

Lahpet is so beloved that there's an old Burmese proverb that states, "Of all the fruit, the mango's the best; of all the meat, the pork's the best; and of all the leaves, lahpet's the best." So you can be sure that Irrawaddy, the only Burmese restaurant in Orange County, is going to use it in more than just that salad. Lahpet is also in the tea leaf beef and tea leaf lamb. If you've had Indonesian rendang before, this dish will remind you of a less intense version of it. Instead of being covered in a brown spice paste, however, the meat hunks had the swampy green of the tangy lahpet leaves clinging to them and looking not unlike canned spinach. It's not an attractive dish; dishes such as these never are. Nor was the curried version of the beef and lamb that's redolent of turmeric, coriander and cumin. Both were the kind of long-stewed, rustic, home-cooked meal made for consumption with plenty of rice.

If you're here during lunch, you could opt to have the tea leaf or curry dishes as rice plates served in individual-sized portions. But since it's conceivable to order a rice plate, eat it and never realize you're in



SUPERSTAR (THAT'S WHAT YOU ARE)

BRIAN FEINZIMER

a Burmese restaurant, it's the wrong way to approach Irrawaddy. A dish called Taut Taut Pork is basically sweet-and-sour, and despite the chayote in an exceedingly well-done Chinese-style chicken stir-fry with baby corn, you wouldn't bat an eye if it were served at a Pick Up Stix. The better way to do Irrawaddy is to bring a whole bunch of people, preferably friends from different parts of the world, and order à la carte. After the dishes are passed around, your tablemates will express surprise on how the foods of disparate cultures overlap into Burmese cuisine as though it were the center of a Venn diagram.

There are samusas, parathas and biryanis that could pass muster in New Delhi. There's a noodle dish called shan kauk swear that could easily be mistaken for pad Thai in Bangkok. And despite having nearly 2,000 miles of landmass and sea between Myanmar and the Philippines, the nun gyi thote—thick rice noodles slightly wetted with curry, dusted in toasted chickpea flour, then garnished with hard-boiled egg slices and crispy crackers—is a pretty damn close approximation to a Pinoy dish called pancit malabon.

Still, there are some items that are unique to Burmese cuisine. Moh hinga—the Burmese national dish of noodles in a catfish-based broth garnished with lentils and sliced hard-boiled eggs—started out

bland until I seasoned it with squirts of fish sauce and squeezes of lemon. And then there's Burmese tofu, which wasn't made from soybean, but rather ground chickpea flour, resulting in a texture closer to airy polenta than bean curd.

The best dish I ate at Irrawaddy was the one appropriately called Rainbow Salad. It had everything from noodles to shredded vegetables, plus a few more ingredients I won't list in the interest of space. But it was as though I tasted the entire color spectrum of world cuisine, including Indonesian gado-gado, Chinese sesame noodles and American potato salad—all in one mouthful. For dessert, there's par lu dar, a rose-syrup-flavored, milky-soup mish-mash of jellies, grape-clusters of tapioca, pieces of flan and a scoop of ice cream in a sundae bowl. The group that I brought noted that it had all the best parts of Filipino halo-halo, Indonesian es campur and Vietnamese chè, but by then, we were tired of listing what Burmese food tasted like and decided that it was just, well, great!

IRRAWADDY TASTE OF BURMA

7076 Katella Ave., Stanton, (714) 252-8565; www.irrawaddytasteofburma.com. Open Mon.-Thurs., 11 a.m.-9 p.m.; Fri.-Sat., 11 a.m.-10 p.m.; Sun., 11 a.m.-9 p.m. Dinner for two, \$25-\$50, food only. Beer and wine.

HOLE IN THE WALL

» GUSTAVO ARELLANO

Firme in Fountain Valley

TIO FLACO'S TACOS

18959 Magnolia St., Fountain Valley, (714) 593-9000; www.tioflacos.com.

Believe it or not, Fountain Valley plays an important role in OC Mexican history. Across the street from Mile Square Park is Colonia Juarez, a barrio that dates back to the early 20th century that once featured a 600-foot-long mural by legendary Mexican artist Sergio O'Cadiz. One of the first schools in the Fountain Valley School District was named after Andres R. Arevalos, a pioneer farmer who has a park named after him in Huntington Beach that officials want to rename (Save Arevalos Park!). So in some ways, it makes sense that the only place in Orange County to sell Tijuana-style tacos is at Tio Flaco's.

But in another way, this strip-mall stand is an anomaly. An Argentine and a *gabacho* are the owners, and the majority of customers aren't Mexican. The other day, a middle-aged, sunburned white guy was explaining the restaurant to his Mexican worker. "You order the tacos, and the meat is grilled with wood fire," he told the *paisa*.

"In Orange County?" was the Mexican's incredulous reply.

Yep—and they're great. Tio Flaco's make the tortillas fresh, whether flour or corn, smear some guacamole on it, put in the meat, sprinkle on salsa—and that's it. That's all you need, really: Each bite of a taco takes you to Tijuana's legendary Tacos El Franc. The tortillas are earthy; the meat, smoky and sweet; the guacamole, just the right amount of butteriness. And what ties it all together is the salsa, which reaches a miraculous equilibrium between relishy and thick, spicy and mild; they'll only splash a little at first, but ask for more, and they'll give you a big ol' ramekin of the stuff.

Yet the best thing at Tio Flaco's is the mulitas, which their mascot, Templeton the Octopus, helpfully describes as a "taco sandwich" on the flat-screen that functions as the menu. He's sorta right, but he left off the sharp Mexican cheese used to bind it together—perfect. Wait, I forgot something even better: unlimited Orange Bang! on tap. How is this place not in SanTana?

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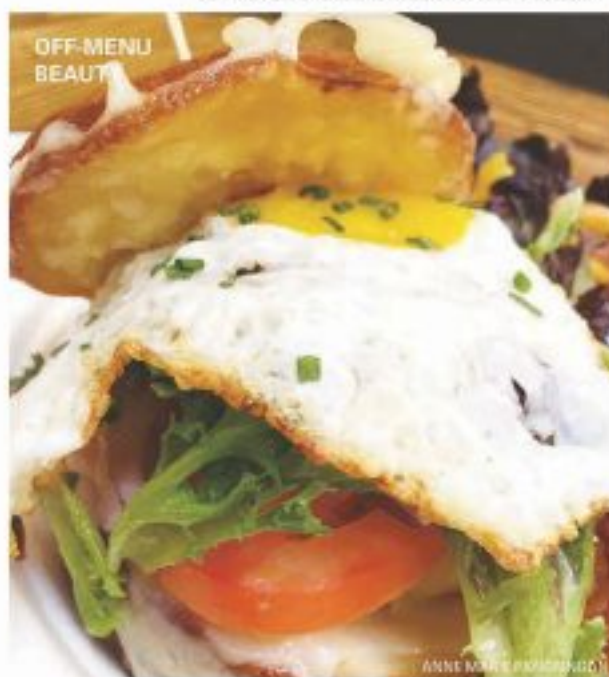
C+C Dornut Factory

Dornut club from Pandor Artisan Boulangerie & Cafe

What's a Dornut? It's Pandor Artisan Boulangerie & Cafe's secret weapon and answer

to a certain croissant/doughnut craze. Flaky layers of buttery goodness make the ideal base for this modern version of a club sandwich. It's topped by a major stacking of deli tastes: turkey, crisp bacon, melty Swiss, sliced avocado, lettuce, tomato, slivers of red onions and garlic mayonnaise. Usually served on signature boule, this special club goes the extra mile, thanks to that Dornut.

As you dig into one, the final element of your sandwich comes into play: egg porn. Do you pick up your camera phone and document an eggs-cellent yolk moment? Or attack lunch with the gusto of a seasoned Forker? The answer is both—because that's how you roll. Order this off-menu mouthful, then brace yourself for the pending food coma.



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DRINK OF THE WEEK

» DUSTIN AMES

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If the legend is to be believed, Visu the woodsman, living in the Suruga region of Japan, worked too hard. An old priest paid him a visit and told him he was leaving no time for prayer. Visu abandoned his work for prayer, which left his wife and children starving. The short of it is that he chased a fox into the woods and stayed for 300 years, mesmerized. Returning to his home, finding his house gone and his wife and children had died, he apparently recognized the importance of a balance between work and life.

Kikori, which translates to "woodsman," uses a much tamer version of this tale to stress the balance of its whiskey.

THE DRINK

While you probably won't be so consumed as to abandon your family while drinking Kikori, you'll be impressed at what it imparts



on your palate. Most Japanese whiskeys are made from malted barley, but Kikori is made from 100 percent rice. The rice gives each sip a mellow, slightly sweet flavor. It has light notes of vanilla, not unlike a smooth Kentucky bourbon. But unlike bourbon, the coloring of Kikori is much lighter, almost yellow, owing to three years in oak and sherry casks. Despite its smoothness, at 82 proof, this can be enjoyed straight and also holds up remarkably well in a cocktail. Pick it up at your nearest Total Wine & More, and remember: Visu was a SAVAGE.

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ROUGHAGE IS GOOD

SARAH BENNETT

This Is Adulting

Whole Foods Long Beach's lunch counters are on point

As a kid, supermarket lunches were always a form of decadent fast food. While my dad wandered around our local Ralphs looking for radishes and rye bread to toss in the cart, I always headed straight for the deli department, into the loving arms of a butcher or potato-salad maker, who watched as I scanned the smorgasbord of prebatched food in the chill case and eventually weighed out for me a plastic container of goopy, steaming macaroni and beef. Sometimes, I would get a tamale on the side, and sometimes I would grab a handful of gummy worms from the bulk section for dessert, but always, I would inhale it all at the cart, before checkout, and think I was cheating dining norms (and impersonating adulthood) by eating so many disparate things while on the go.

Well, adulthood is here, and it's not all gummy worms and mac and cheese. These days, grocery shopping feels like the only time I can slow down enough to consider what food I want to put into my body. Supermarket deli sections must know this because they've been massively upgraded to lure me into grabbing lunch there. Take, for instance, Long Beach's sole Whole Foods, which started life as a Wild Oats Market and was converted in the late 2000s. Another store reset a few years ago brought the location some indoor and outdoor tables, as well as an upgraded prepared-foods section that includes a massive brick pizza oven, a sushi chef, a burger bar, a Chinese restaurant and a two-island salad bar that has almost as many options for leafy greens and spring mixes as it does for organic, dairy-free dressings. It's nowhere near as extensive as the prepared foods at newer Whole Foods locations—which have been known to take up half the store with an entire miniature food court, including a coffee shop, a *taquería*, a gastropub, a

Long Beach Lunch

» SARAH BENNETT

by-the-pound hot-food buffet, and grab-and-go ethnic food from around the world—but it makes the Ralphs of my youth resemble an empty fridge.

Now, my ritual consists of shopping for the few items I can afford at Whole Foods (hint: it's mostly produce and beer), then moseying to the food court for a seaside lunch. And instead of plastic containers of sloppy, homestyle comfort food, I can get vegetable-loaded vegan pizza (two slices for \$6), gluten-free sushi (made with forbidden rice), a two-item combo plate (with vegetable chow mein) or a prepackaged tuna-salad wrap. The salad bar is no afterthought either—it's the centerpiece. Using nothing but raw ingredients, from kale to sunflower seeds, it's possible to create a dense, colorful entrée that, as with a Yogurtland order, is limited only by your own creativity. Not feeling like Van Gogh? No worries. There's still a selection of already mixed side salads, channeling flavors from India, Lebanon, Korea, China and more.

After I pay for everything at the front registers, I like to sit in the big patio furniture outside and feast. If I'm feeling fancy, I'll get a beach blanket out of my car and take the meal to the grassy knoll that lines the marina side of the store. If I'm feeling extra-super-fancy, I'll keep walking all the way across the parking lot to the marina itself, where secluded benches and more grass means I can pop open a beer while I eat my Whole Paycheck lunch, gazing serenely at big-boy boats I'll never be able to afford. Now *that's* adulting.

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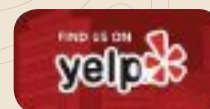


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Anything But Brown

Why Hollywood can't put real-life Mexicans on TV
BY GUSTAVO ARELLANO

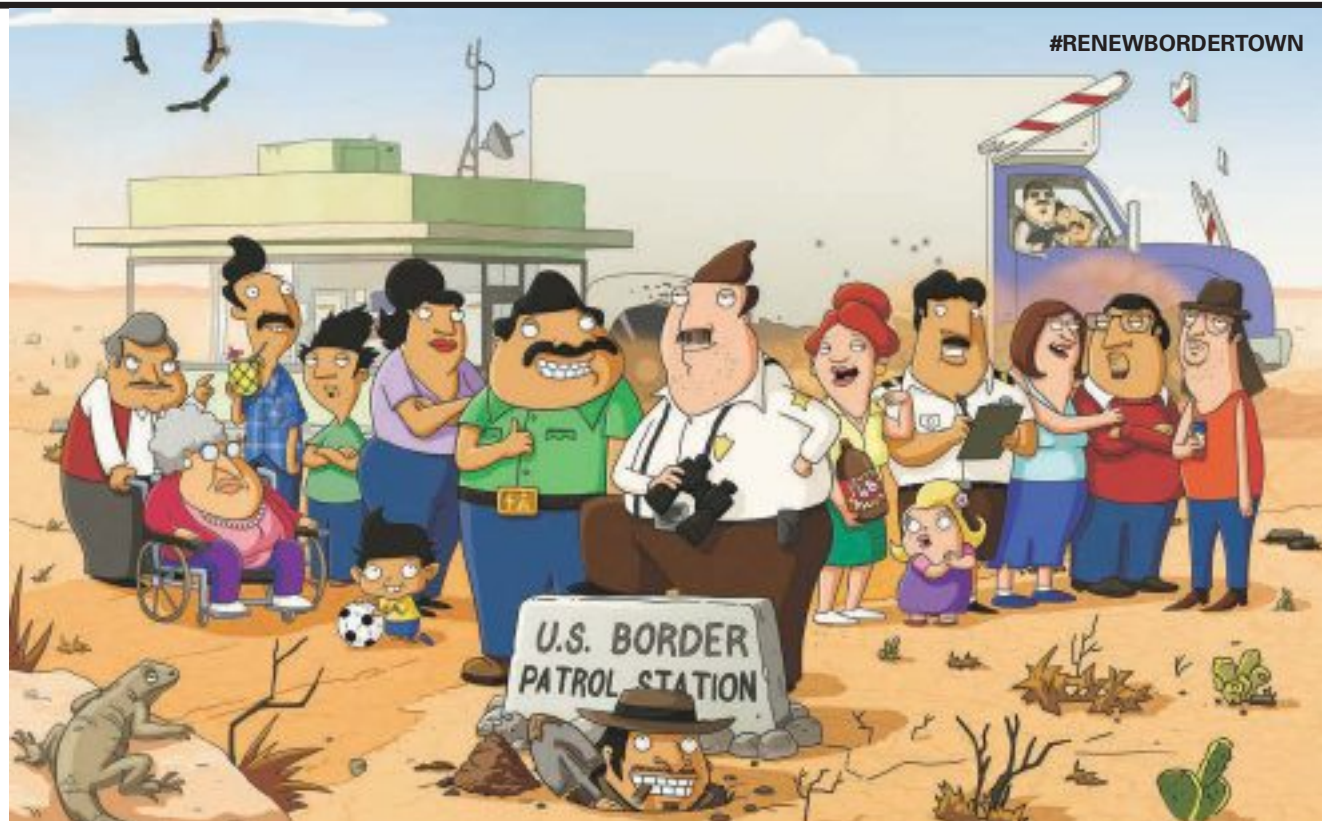
Last Sunday saw the bitter-sweet culmination of a dream I dropped 15 years ago, a dream I now want more than ever before. The occasion was the season finale of *Bordertown*, a FOX cartoon that satirized life on the U.S.-Mexico border and for which I served as a consulting producer. It was a historic series, the first cartoon starring Latinos on prime time. And the conclusion to Season 1, titled "Viva Coyote," was my first writing credit and helped me get my Writer's Guild of America (WGA), West membership—yay!

But I held no viewing party, had no friends and family over to mark the achievement. It was also the *series* finale for *Bordertown*, as FOX had announced its cancellation two weeks earlier. We just never got the ratings or critical buzz to justify a second season for executives. And that same week, all the networks and many cable, web and streaming outlets began announcing their new shows for the fall season—and only one will focus on Latinos (a Netflix-Univisión drama about El Chapo—surprise, surprise). With *Bordertown*'s axing and a similar fate befalling the Eva Longoria-starring NBC laugher *Telenovela*, that leaves just one English-language, Latino-centered show—the CW's *Jane the Virgin*—on network television, one on cable (*Lopez*, George Lopez's latest roman à clef), none on Amazon Prime (*Mozart In the Jungle*, starring Gael García Bernal, doesn't really count), one on Hulu (*East Los High*), *Narcos* on Netflix... and that's it.

This, during the supposed Golden Age of Television. In a country in which Latinos are now the largest minority. In a year in which politicians are defaming Mexicans nonstop. In an industry based in Southern California, which reverted to Mexico in 1995. As we say in Spanish—and someone get a translator for the writers' room, won't ya?—¿que pinche chingada?

It's actually a worse situation than when I first had an urge to become Hollywood Gus. I majored in film at Orange Coast College and Chapman University at the turn of the 20th century, hoping to join the New Brown Wave. Those years were an *Época de Oro* for Chicanos on television and film: Movies such as *Selena*, *Mi Familia* and *Real Women Have Curves* became cultural landmarks, while series such as *House of Buggin'*, *Resurrection Blvd.* and *American Family* gave nuanced representation to a minority long cast as spitfires or spics.

I wanted to be part of the change back then—but once I discovered *OC Weekly*, I never looked back. I don't regret my career move because it gave me perspective and



COURTESY FOX

motivation. Now that I'm finally a TV guy, ever so slightly, I'm committed to not only break down doors, but to also level the goddamn foundation. See, I now know exactly why Mexicans remain side characters at best on networks or cable, why Latino writers rarely get the chance to run their own shows, and why it's going to be like that for a while—and my moment of clarity came because of the word *pocho*.

Regular readers of mine, or people who live their daily lives surrounded by Mexicans, know the word is slang for an assimilated Mexican-American. It's technically an insult, but not a vulgar one, and it long ago lost its bite—think of it as the mestizo version of *gringo*. I used the word in my *Bordertown* script—and I nearly got my boss in trouble for it.

After a script is written (and rewritten and rewritten; out of the 35 or so pages that make up my episode, maybe four of those pages are my lines. It's a living) and approved by execs, it goes over to a studio's Standards and Practices division to review for libel and good taste. I wasn't in the *Bordertown* offices the day that happened, but fellow writer and legendary cartoonista Lalo Alcaraz was. I remember getting a text telling me the story: that FOX Standards and Practices didn't know what *pocho* meant, that neither did execs, and that neither side knew a Mexican who might, so they decided to call some-

one at FOX Deportes. And that a non-Mexican Latino there told them *pocho* was an expletive that violated FCC rules.

After this game of Telephone, Standards and Practices lit into *Bordertown* showrunner Mark Hentemann for trying to sneak in a bad word on TV. Exasperated, Mark summoned Lalo to talk to them; Lalo explained in a conference call that *pocho* is not an expletive and that he runs the satirical website *pocho.com*, so can you leave us alone and let us do our jobs?

Think about it: FOX didn't have any lawyers who knew Mexicans who knew what a commonly used Mexican Spanish word meant, nor did any executives nor did someone at FOX Deportes. When Lalo and I told this story to audiences nationwide, groans filled the room—of all words, it was *pocho*?

I don't mean to pick on my patrons because this is actually a mild example of Hollywood Mexi-cluelessness (far worse was the young Latina assistant who told her bosses that Día de los Muertos wasn't a voodoo holiday, who nevertheless depicted it as such in a major motion picture). But there's your diversity problem. If there are pathetically few Latino television and film writers (only 3.3 percent of WGA, West members are Latino), there are even fewer directors, still fewer executives and far fewer critics, a frequently overlooked aspect of media diversity that

can champion a show yet whose corps contains a number of Mexicans almost on par with a Trump rally. Few Latinos get in, fewer move up in influence, so there is little institutional support for Latino ideas and creatives in Hollywood. While nearly every studio has a diversity program and community focus groups, you know the system is screwy when the most common Mexicans whom producers know are the nannies and landscapers in their personal lives and security and janitors in their work lives.

Tinseltown doesn't need affirmative action so much as a Mexican Marshall Plan for itself to remain relevant in Latino USA's future. Our demographics are there, but so is our demand for excellence (why do you think the most popular sitcom of all time for Latinos remains *The Simpsons*?) and to not get Hispandered. Studios should recruit *raza* from outside, to populate all levels of their hierarchies and offer a new perspective everywhere. One of the reasons I'm even in Hollywood today is because execs tell me they like that I'm not from their bubble, that my ideas are fresh and story lines new. Obviously, my contributions to *Bordertown* weren't enough to keep the show around—but get more Latino outsiders like me, and we'll keep *ustedes* relevant. Otherwise, off to Snapchat young Latino viewers go.

GARELLANO@OCWEEKLY.COM



PURTY FLOWERS

STUDIO GHIBLI

Only Now

BY MATT COKER

The Widowmaker. UC Irvine Health presents Patrick Forbes' documentary about whether America's medical establishment is needlessly condemning certain heart-attack victims to death. *UC Irvine, Nelson Auditorium, 1003 Health Sciences Rd., Irvine; http://www.eventbrite.com/e/uc-irvine-health-present-the-widowmaker-documentary-tickets-25352728694. Thurs., May 26, 5 p.m. Free.*

Short Film Fest. El Don Productions, the Santa Ana College filmmaking group, presents its first short-film festival. Ask the directors about what you just saw after the screenings of *Jesse's All Right*, *Boy and Girl*, *Mortals* and *Boogey*. *The Frida Cinema, 305 E. Fourth St., Santa Ana; thefridacinema.org. Fri., 7:30 p.m. \$5-\$10.*

The Exorcist: Extended Director's Cut. Can William Friedkin's extended cut of this 1973 classic, which Warner Bros. painstakingly remastered, make this *OC Weekly* Friday Night Freakouts presentation even freakier? Well, the original version certainly turned heads (and not just Regan's). *The Frida Cinema; thefridacinema.org. Fri., 11 p.m. \$8-\$10.*

Only Yesterday. This Japanese anime masterpiece was made in 1991, but it's only now getting a U.S. release. Daisy Ridley and Dev Patel, who did the English-language dub this year, voice Taeko and Toshio, respectively. They meet at a train station in 1982, and he helps her reconnect with her childhood. From Studio Ghibli (*Spirited Away*, *My Neighbor Totoro*), *Only Yesterday* is "a breathtaking piece of art," according to Roger Ebert.com. *Art Theatre, 2025 E. Fourth St., Long Beach, (562) 438-5435. Sat.-Mon., 11 a.m. \$8-\$11.*

The Rocky Horror Picture Show. *Midnight Insanity* strips down on *Lingerie Night*. *Art Theatre; www.longbeachrockyhorror.com. Sat., 11:55 p.m. \$8-\$11.*

Babe. Calle Cuatro Sunday Matinee presents Chris Noonan's 1995 family classic that had kids who watched it swearing off bacon forever. *The Frida Cinema; thefridacinema.org. Sun., 11 a.m. \$1-\$5.*

The Rooster's Silence. This is prominent Iranian journalist, historian and writer Massoud Behnoud's documentary about Kaveh Golestan (1950-2007), an award-winning photojournalist

and filmmaker who was placed under house arrest and forbidden from leaving Tehran after the release of his 1991 film, *Recording the Truth*, which detailed how journalists suffer under the Islamic Republic's censorship regime in Iran. Behnoud takes audience questions at this Center for Persian Studies and Culture event. *UCI School of Humanities, McCormick Hall, 4100 Humanities Gateway, Irvine, (949) 824-6117. Wed., 6 p.m. Free.*

Airplane! You may know this as a laugh-tacular screwball spoof of cheesy airport disaster flicks. I know it as the best film ever made about the 1970s. *Regency South Coast Village, 1561 Sunflower Ave., Santa Ana, (714) 557-5701. Wed., 7:30 p.m. \$9.*

Digital Filmmaking Festival. Celebrate the best student films produced in the UC Irvine Digital Filmmaking program. *UCI, Claire Trevor School of the Arts, Arts Amphitheatre, 211 Mesa Arts Building, Irvine, (949) 824-3514; digifilmuci.com/festival. Wed., 8:30 p.m. Free.*

As I Am: The Life and Time\$ of DJ AM. Kevin Kerslake's new document-

sionate look at one of the world's first truly superstar DJs, Adam Goldstein (a.k.a. DJ AM). *The Frida Cinema;*

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Nipped/Tucked

OCMA's retrospective takes on Marilyn Minter's pathology of beauty
BY DAVE BARTON

You'll need a shower after seeing "Marilyn Minter: Pretty/Dirty," the famed artist's confrontational retrospective currently at Orange County Museum of Art. Obsessed with "the pathology of beauty," her disconcerting paintings, photographs and films expose the way commercial imagery—much of it geared toward women—is used to seduce and abandon the market it's targeted to. It's ugly, erotic and dank work, even pornographic, presented by curators Elissa Auther and Bill Arning with a steady hand, a clear eye and zero apologies.

The trashy silver high heels and gold liquid streaming from the mouth of a black model outside the gallery hints at what's inside, but it's the C-print *Black Orchid* that leaves the indelible first impression. A woman's face, eyes closed, dark lips open, teeth white, water dripping and drizzling down a sheet of glass in front of her—there's haziness to her face, much like petroleum jelly on a camera lens obscures age lines, the wet a sexual, jizzy splash, a peep-show screen obscured by body fluids.

Inside, initially, the complete opposite: Minter's black-and-white photographs of her mother from the 1969 *Coral Ridge Towers* series. Shot while she was in college, Minter offended the artistic sensibilities of her fellow students with her intimate imagery: her mother lying on a couch in a bathroom, smoking, applying makeup, wearing a wig, staring into a mirror as though an evil Disney Queen. We see age spots, hair in curlers, dyed eyebrows in a blur of movement draping her sockets like sleeping apostrophes, as if she's become a ghost. The fragile, moving documentation was at the beginning of Minter's career, and you can see her vision of the personal as political already there.

More recent photos and paintings use flashy, fully saturated, primary colors, done in the style of a glossy beauty magazine, adding something dark under the glamour. The most obvious is *Vampire* from 2004: jewelry hanging from a woman's mouth, smudges of blood-red lipstick caught on several teeth, liquid dripping from one tooth, elongating it, the fang on a bejeweled Nosferatu.

Her documentary paintings bring us back to the muck and grit of the human body: armpit stubble, creases left in the calf from gym socks, a dirty foot in a designer heel, stray unplucked hairs on an eyebrow line, zits and blackheads. The enamel-on-metal paintings are meticulous in detail, most photorealistic enough to muddle the medium you're looking at.



COURTESY ORANGE COUNTY MUSEUM OF ART

Photos of similar body realities are nearby, such as the C-prints of *Armpit* and the cringe-worthy *Soiled*, with its flicks of avocado toenail polish that missed their subject, adorning the nearby skin of a foot filthy enough to make even a fetishist nauseated.

When it comes to pornographic images, something often controversial in feminist circles that consider porn solely the male view, Minter is bold and assured. Her photos in a quartet of untrimmed female pubic hair, reminds us that adult women don't have the smooth pudenda of little girls, the directness of that reminder enough to put off *Playboy* magazine from publishing the full series they had commissioned. Minter cropped the images for *Porn Grid* #1, #2, #3 and #4 from gay and straight adult magazines, making public blowjobs, foursomes and titty fucks a millennium before they became a dime a dozen on the internet. The quartet of paintings narrow their focus to the cock in the center, white paint dripping down the enamel on metal, as if they'd been masturbated on. Arguing that the light of day exposes pornography as something a little sad, crude and not terribly sexy, Minter's images of fingered vaginas and white cotton panties pulled tight in between labia, simply underline that point, making things look uncomfortable and squalid. Her painting on the opposite wall, just outside the "adults only" section, *Rouge Baiser*, wickedly comments even further,

with its uncapped lipstick, red bullet fully extended, as though an erection.

In the dozen paintings displayed from her "100 Food Porn" series, Minter uses carefully constructed images of fingers spreading the flesh of dead fish, skewering an ear of corn, pulling the head off a crayfish, or gripping an artichoke and removing its heart. More sensual than the "Porn Grid" series, it also uses dripping, ejaculatory blasts on the canvas, hilariously delivering its prescient commentary on cooking and cooking shows, a decade before foodie culture became its own fetish.

More subtly, it's an earlier series of studies and paintings on the way to the exit that moved me the most. The stillness and solitude of her oil-on-canvas paintings and studies from the 1970s reveal her budding feminist consciousness at work. A meditation on mysterious spills, curled wastepaper, marbles or photos left on the floor of a kitchen, it suggests moments of continuous choice: Life as a never-ending dirty floor that needs to be cleaned or the confident ability to see life as it is and not rush to clean up the mess we've made of ourselves.

"MARILYN MINTER: PRETTY/DIRTY"

at Orange County Museum of Art, 850 San Clemente Dr., Newport Beach, (949) 759-1122; www.ocma.net. Open Wed.-Thurs. & Sat.-Sun., 11 a.m.-5 p.m.; Fri., 11 a.m.-8 p.m. Through July 10. \$7.50-\$10; Fridays, free; children younger than 12, free.

TRENDZILLA

» AIMEE MURILLO

Punk AF

Anaheim-based designer Lizz Zuñiga has been creating original punk clothing for women since before high school. A self-taught seamstress who began sewing for herself, then slowly making custom pieces for friends, in 2010, Zuñiga launched Audey Thunders Clothing, named for her son Audey and late New York Dolls musician Johnny Thunders.

For Zuñiga, making her clothes is a form of resistance against corporate chains at Met Galas that seek to appropriate and profit off marginal culture, "You see more people with tattoos everywhere, piercings and pink hair, but [punk itself] still isn't accepted," she says.

Zuñiga is Available via Etsy (www.etsy.com/shop/AudeyThunders), the line's garments are reconstructed from band shirts and recycled fabrics, as well as indigenous prints that reflect Zuñiga's Xicana identity. The dresses, pants, skirts, purses, fanny packs, baby onesies, hoodies and harnesses are each adorned with patches for bands such as Eskorbuto, Los Crudos, Crass, GG Allin, Joy Division. By repurposing used clothes, Zuñiga stays true to her eco-conscious and humanist values. "I hate shopping anywhere because everything's made in another country where they don't have the same labor laws and work long hours with no rights," the 26-year-old says. "I'm always thinking about that stuff."

Although punk looks are all the rage again, Zuñiga says, it's hard to find places to showcase her products to interested buyers, feeling out-of-place at family-oriented art walks and marketplaces. Despite that, the designer stays committed to her craft and is optimistic about finding a storefront. "A lot of people aren't into the stuff I make; it's not mainstream," says Zuñiga, who also shares her works on Instagram (@audeythunders). "It'd be really cool if I had my own space to sell my stuff, to be able to get it to the right people."

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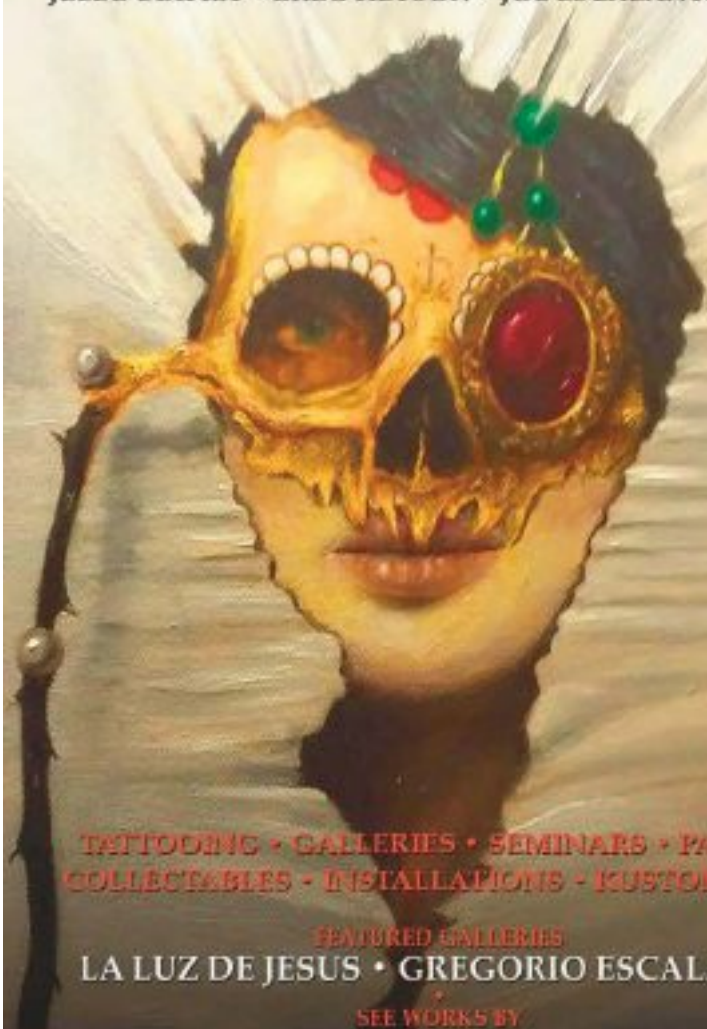
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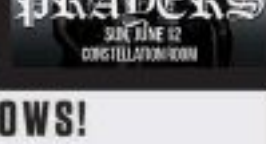
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Making Cents Out of Curensa

LBC duo aims to change the interaction of art and commerce online
BY NATE JACKSON

The vastness of the internet can feel like an empty sea to an unknown artist. Sure, it allows us to post endless creations waiting to be discovered, but the idea of people clicking past your songs/videos/prose/pictures/paintings without so much as a comment or clicking on the “like” button can result in serious bouts of anxiety. Not to mention the fact you can’t eat “like” or comments. You can’t fill your gas tank with them, let alone pay a bill or two.

There’s the paradigm that says any artistic content on the internet can and should be free. And if people want something for nothing, there are more than a few ways to get it. But the new, locally grown website Curensa (www.curensa.com) is designed to guide us into the Bermuda Triangle between art and commerce. Founded by Long Beach locals Natalia Kochan and Sofia Chirico, it allows people who sign up to post their own content and also tip other artists a small amount of money (with “coins” you can purchase on the site, each of which is worth half a penny) for the stuff that catches their attention.

“The thing about getting paid, even if it’s half a penny, is that’s someone out there who acknowledges that your work isn’t worthless,” Kochan says. “And if you’re brand-new, starting out, and people tip you, that’s cool because people like it and are giving you some money. It’s very hard to have that happen on the internet. And hopefully, it’ll inspire people to keep making stuff.”

Sitting in their unofficial afternoon

headquarters at the Viento y Agua Coffee House in Long Beach, the site’s creators are locked in the zone at a small table, the backs of their laptops nearly kissing as they work feverishly on the site. That their two-year project has finally come to fruition should feel like a time to relax or at least pat themselves on the back, maybe even take a breather.

“Yes and no,” Chirico says. “There’s the relief that people can go to a place and see what we’re doing, but there’s also the panic that we’re putting it out there for everybody, and maybe people will reject it. It’s just like any creative project, actually.”

Curensa is ad-free, and Kochan and Chirico hope it will stay that way. But they say the number of users needed to keep the site afloat is around a million. Each account is given 10 free coins at the start, so users can start tipping immediately, and the minimum buy-in for more is \$3. But as with any social-media platform, it hinges on members being active. “It’s a simple concept, but it’s new and it takes people a second to grasp that artists can actually earn money and there are no ads and we made it to help create this art environment,” Kochan says.

Chirico and Kochan met in China in 2011. Chirico worked in visual effects at Beijing’s Pixomondo office, and Kochan was a screenwriter for China Film Group. Both experienced the trials of living and working in the film industry. They noticed many of their colleagues struggling as well.

Kochan left China in 2012 and returned to her native Long Beach to live with her

parents while she tried to earn money as a writer. Chirico, who grew up in Italy and Germany, stayed in China. They kept in touch via Skype for two years, eventually devising a plan to build what would become Curensa, though they didn’t start working on it until 2014 when Kochan convinced Chirico to move to LBC. They began locating eager young web developers to help them build it.

In California, most startups with solid financial backing can lure brilliant web developers to their company by throwing good money and perks at them. After a few months of not being able to find anyone willing to help them, Curensa’s creators decided to move to Germany, where Chirico and investor/adviser Dagmar Bottenbruch are from, figuring they’d have better luck in Berlin. Turns out it was just as hard as finding web labor in that market, which is becoming increasingly more competitive. “People kept telling us we should go to Ukraine,” Kochan says. “Which I thought was really weird because my dad is from Ukraine. I was there in 2006, and there was very little internet, so I didn’t expect Ukraine to be such a tech center.”

To their surprise, the city of Lviv was already in the midst of a technology boom that made it a hotspot for young developers. Kochan and Bottenbruch found Oleksiy Tataryn, who was willing to help them build the site from scratch, and now they’re working with several developers, all from Ukraine, who tweak and maintain different portions of the site, from setting up the

back end, including the debit/credit processor (which is run through Stripe, the same system used by Uber and Lyft), to putting in place the color schemes and design of the search engine and curated pages.

At any point, members can cash out on their tips (which take a while to add up) or buy more coins to keep tipping others. They are encouraged to not only tip one another’s work, but also create playlists using music made by various bands or artists on the site and curate themed pages for artists’ work they find interesting. As with Twitter, Facebook or Instagram, the site is searchable through hashtags and search terms, and by following specific people and themes, users can easily share with others on the site. “The idea is that artists shouldn’t just always be promoting their own stuff all the time and it’s good to acknowledge when somebody else is doing a good job,” Chirico says. “So we’re working on creating that curation system.”

Curensa’s creators believe that attaching a base monetary value to this kind of online patronage, no matter how small, is a step in the right direction. Taking the time to click the “tip” button is a gradual step toward making that connection, which ultimately makes us all richer. “We’re trying to change the mindset that people don’t have to pay for stuff they see online,” Kochan says. “You don’t have to pay a lot. Half a penny is already more than if people just put it up for free. But it’s about getting people to change that mindset and buy in and support this mission.”

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LIFEGUARD ON DUTY

COURTESY KID X

Diving Into Dopeness

MC/swim instructor Kid X dreams of making a splash in hip-hop

BY DANIEL KOHN

Xavier Barnett might be the first local rapper whose bars are as fluid as his backstroke.

During the summer, the Anaheim MC dubbed Kid X is a swim instructor at the YMCA on top of his job as a youth mentor with the city of Anaheim. The 23-year-old is also a volunteer for AbilityFirst, an organization that provides swimming lessons for individuals with special needs.

"I fell in love with it," Barnett says. "I used to work with kids who weren't comfortable with the water. . . . We call them tiny tots. I like working with them because it's more of a challenge to get them to swim, and it's more rewarding when you get them in the water."

As with learning to swim, his hip-hop aspirations require dedication and an ability to keep his head above water. Growing up on Anaheim's west side, Barnett and his brother would hang around with gang-bangers. At a certain point, they realized that if they didn't separate themselves from that crowd, they risked ending up in jail or the morgue. His parents split up when he was young, and his family suffered some severe health problems. His brother barely survived kidney failure, and his father's diabetes cost him a loss of vision and the amputation of both his big toes.

Despite these major ordeals, Barnett maintains a positive outlook on life. Instead of falling prey to the streets, he enrolled at Cypress College to get his

diploma. "I'm putting myself out there instead of expecting things to come to me," Barnett says. "Because of the nature of what I do, things aren't going to come easy, and you have to work for it."

His experiences in the seedy parts of Anaheim as a kid have also inspired his Kid X alter ego. Though he started making music when he was 14, Barnett is only now seeing his work pay off. Alongside fellow Anaheim rappers A.E. and Young \$kywalker, the trio has emerged as the Halo City Native\$.

Barnett never rhymes about selling drugs or other bling-heavy hip-hop tropes that seem foreign to him. His sharply focused words draw upon his many endeavors on and off the mic. His debut album, *Multiple Personality Disorder* (out this October), features his brother Sean (a.k.a. Yung Proof), the Halo City Native\$, and such local talent as Scott Sesui, Jay Scott and Animus.

Barnett knows how difficult it is to get his music heard. But whether it's making progress in the pool or in the recording booth, success only comes when he's able to dive in head-first. "I make time for my own dreams and aspirations," says Kid X, who usually works on his rhymes from around midnight to 3 a.m. "I love helping the community, and I love everything that I get to do for the YMCA and the district. But I want to follow my own dreams, and I know that takes sacrifice, so that's what I do."

LETTERS@OCWEEKLY.COM



SAAM RICHARD

Poised to Prosper

The majority of indie outfit Hawai started jamming together in middle school, and the South County-based twentysomethings are finally releasing an EP that truly captures their sound.

The five-track *Working All Night*, set to be released June 17 on Antler Records, is filled with rich vocals and gleaming guitar lines. With the help of producer Lars Stalfors (whose extensive credits include efforts for Cold War Kids, Deap Vally and the Mars Volta) and airplay on KROQ, their new EP is shaping up to be the catalyst they needed to cultivate their sound and head for greater shores.

Through the years, the band have used several names, transitioning from their youthful Greystone to J. Thoven and finally to their current moniker. Front man Jake Pappas says the name Hawai is going to stick because it represents both their sound and state of mind. The singer/guitarist also shares that producer Stalfors was a factor in not only the new name, but also in polishing and focusing their sound. The first time the band met with the producer, he churned out one of their tracks in less than an hour. Pappas recalls how taken aback the group were with his speed. "He pieced everything together, and we had this whole song that was only missing lyrics and a few added parts. He did it in 45 minutes," Pappas says. "We were all joking around at the time, telling him, 'What the heck? Aren't you supposed to slave over this and have it be a little more emotional?' He really taught us that you can sit down and write a song and feel good about it without agonizing over it."

They recorded at the Cold War Kids' studio in San Pedro, where the band continued to gel with the seasoned producer. Stalfors introduced Hawai to Cold War Kids' Matt Maust, who created the art for *Working All Night*. Maust was given free rein over the project, with the band sharing a few images for inspiration and simply requesting that the visuals align with their sound. The bassist ran with the request and

LOCALS ONLY

» HEIDI DARBY

began the multilayered process of creating the art, which was filmed and used as the music video for the song "Fault."

"It's a good representation of the EP as a whole," Pappas says. "*Working All Night* was strongly represented in how Matt and the director Sean Flynn created the video. They shot over 10 hours of nonstop art. Matt said he's never sweat more in his life than when doing that shoot."

The constant yet beautiful motion of the video is evocative of the group's EP. The lead track, "In My Head," is edgy yet ethereal, layered with light harmonies and glistening synths. "All Night" was inspired by Pappas' then-unborn child and is an emotional take on pursuing a dream, which eventually grew into the band's anthem. All of Pappas' lyrics are relatable, though he shares some are based on his immediate life while others are fictional narratives. Either way, he views making music and songwriting as a cathartic way to connect. With a sharpened sound and new identity, Hawai are finding their footing and headed in the right direction.

"We're really happy with the EP; we've got a cohesive sound, and Lars really helped us with that," Pappas says. "I feel like with music and poetry, there's something about keeping it to yourself and not sharing it with anyone. To take these songs and put them out there for everyone to hear can be pretty gnarly. But I try to tap into that and use it. I want people to be able to connect with our sound and our lyrics."

Hey, Orange County/Long Beach musicians & bands! Mail your music, contact info, high-res photos & impending show dates for possible review to: **Locals Only, OC Weekly**, 18475 Bandilier Cir., Fountain Valley, CA, 92708. Or email your link to: localsonly@ocweekly.com.



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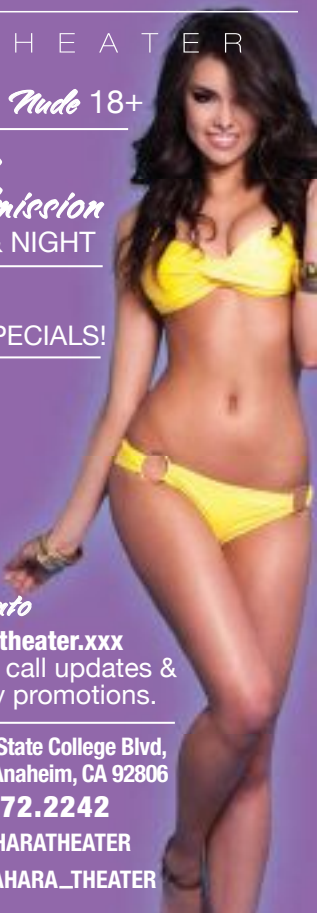
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concert guide»

THIS WEEK

FRIDAY, MAY 27

ANGELIC UPSTARTS: 8 p.m. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; observatoryoc.com.

BIG BLACK DELTA: 9 p.m., \$18. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; constellationroom.com.

CUBENSIS: 9 p.m., free. Golden Sails Hotel PCH Club, 6285 E. Pacific Coast Hwy., Long Beach, (562) 596-2332; goldensailshotel.com/pchclub.

FUEL: 8 p.m., \$23. The Coach House, 33157 Camino Capistrano, Ste. C, San Juan Capistrano, (949) 496-8930; thecoachhouse.com.

FUNK FREAKS: 8 p.m., \$10. Original Mike's, 100 S. Main St., Santa Ana, (714) 550-7764; originalmikes.com.

GEARHEART & INDIGNANT SWINE: 8 p.m., free. Diego's Rock-N-Roll Bar & Eats, 220 E. Third St., Santa Ana, (888) 862-9573; rockandrollbardtsa.com.

JOE BUDDEN: 8:30 p.m., \$15-\$75. Underground DTSA, 220 E. Third St., Santa Ana, (888) 862-9573; underground-dtsa.com.

LIT: 7 p.m., \$27.50-\$55. House of Blues, 1530 S. Disneyland Dr., Anaheim, (714) 778-2583; hob.com/anaheim.

THE MARY JANE GIRLS: 7 p.m., \$10. Totally 80s Bar & Grille, 2512 W. Orangethorpe Ave., Fullerton, (714) 879-0108; totally80sbar.com.

MECHACKY: 8 p.m., \$12. Tiki Bar, 1700 Placentia Ave., Costa Mesa, (949) 270-6262; tikibaroc.com.

MODERAT: 8 p.m. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; observatoryoc.com.

PROOF BAR RESIDENT DJS: 9 p.m., free. Proof Bar, 215 N. Broadway, Santa Ana, (714) 953-2660; proofbar.com.

RELEASE THE BATS: 9 p.m. Que Sera, 1923 E. Seventh St., Long Beach, (562) 599-6170; thequesera.com.

SATIN JACKETS: 9 p.m., \$12. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; wayfarercm.com.

YOUNG NATION: 7 p.m., \$10. Chain Reaction, 1652 W. Lincoln Ave., Anaheim, (714) 635-6067; allages.com.

SATURDAY, MAY 28

THE BUZZCOCKS: 8 p.m., \$25. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; observatoryoc.com.

CADAVERIC ASPHYXIATION: 7 p.m., \$7. Blacklight District Lounge, 2500 E. Anaheim St., Long Beach.

CROOKED CAPTAIN: 9 p.m., free. The Prospector, 2400 E. Seventh St., Long Beach, (562) 438-3839; prospectorlongbeach.com.

GUNBOAT KINGS: 8 p.m. The Coach House, 33157 Camino Capistrano, Ste. C, San Juan Capistrano, (949) 496-8930; thecoachhouse.com.

GZA: 11 p.m. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; observatoryoc.com.

LAMB OF GOD: 7:35 p.m., \$45-\$49. Fox Theater Pomona, 301 S. Garey Ave., Pomona, (877) 283-6976; foxpomona.com.

REFUSED: 9 p.m., \$30. The Glass House, 200 W. Second St., Pomona, (909) 865-3802; theglasshouse.us.

SASY MANKAN: 8 p.m., \$45-\$85. House of Blues, 1530 S. Disneyland Dr., Anaheim, (714) 778-2583; hob.com/anaheim.

THE SCATTERTONES: 2 p.m., free. Yorba Linda Public Library, 18181 Imperial Hwy., Yorba Linda, (714) 777-2873; yorbalindalibrary.com.

SCOTTISH FEST: 9 a.m., \$15. OC Fairgrounds, 88 Fair Dr., Costa Mesa, (714) 708-1500; ocfair.com.

STWO: 9 p.m., \$15. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; constellationroom.com.

SUNDAY, MAY 29

EL HARAGANY CIA: 8 p.m., \$20. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; observatoryoc.com.

EL LATIDO DEL CORAZON MEXICANO: 1 p.m., \$15-\$35. Musco Center for the Arts, 1 University Dr., Orange, (844) 626-8726; muscocenter.org.

HOOLIGANZ: 8:30 p.m., \$10. Mozambique, 1740 S. Coast Hwy., Laguna Beach, (949) 715-7777; mozambiqueoc.com.

JUICE NEWTON: 7 p.m. The Coach House, 33157 Camino Capistrano, Ste. C, San Juan Capistrano, (949) 496-8930; thecoachhouse.com.

LORD OF THE STRINGS W/ PAT DONOHUE: 3 p.m., \$30. SOCO: South Coast Collection, 3303 Hyland Ave., Costa Mesa, (949) 760-9150; southcoastcollection.com.

STUPID FLANDERS: 7 p.m., \$10. House of Blues, 1530 S. Disneyland Dr., Anaheim, (714) 778-2583; hob.com/anaheim.

ZEDS DEAD: 9 p.m. The Yost Theater, 307 N. Spurgeon St., Santa Ana, (888) 862-9573; yosttheater.com.

MONDAY, MAY 30

AS THE SKY DARKENS: 8 p.m., \$5. Blacklight District Lounge, 2500 E. Anaheim St., Long Beach.

COUNTRY DANCIN' WITH DJ PATRICK: 6:30 p.m., free. The Swallow's Inn, 31786 Camino Capistrano, San Juan Capistrano, (949) 493-3188; swallowsinn.com.

JERRY & THE REST: 9 p.m., free. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; wayfarercm.com.

LA PICANTE: 8 p.m., free. The Lighthouse Cafe, 30 Pier Ave., Hermosa Beach, (310) 376-9833; thelighthousecafe.net.

THE USED: 8 p.m. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; observatoryoc.com.

TUESDAY, MAY 31

CHINA WOMAN: 9 p.m., free. La Cave, 1695 Irvine Ave., Costa Mesa, (949) 646-7944; lacaverestaurant.com.

D.O.A. / GUTTERMOUTH: 5 p.m., \$18. Gaslamp Restaurant & Bar, 6251 E. Pacific Coast Hwy., Long Beach, (562) 596-4718; thegaslamprestaurant.com.

MIC DANGEROUSLY: 8 p.m., free. Gallagher's Pub & Grill, 2751 E. Broadway, Long Beach, (562) 856-8000; gallagherlongbeach.com.

OLD SCHOOL HIP-HOP/R&B NIGHT: 7 p.m., free. Pie Society, 353 E. 17th St., Costa Mesa, (949) 313-6335; piesocietybar.com.

SONGWRITER'S ON SUNSET: 8 p.m., free. Schooner at Sunset, 16821 Pacific Coast Hwy., Huntington Beach, (562) 430-3495; schooneratsunset.com.

THE USED: 8 p.m. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; observatoryoc.com.

WEDNESDAY, JUNE 1

BILL MAGEE: 7:30 p.m., \$5. Mozambique, 1740 S. Coast Hwy., Laguna Beach, (949) 715-7777; mozambiqueoc.com.

DEREK BORDEAUX BAND: 7 p.m., free. Original Mike's, 100 S. Main St., Santa Ana, (714) 550-7764; originalmikes.com.

JUKE JOINT JOKERS: 7 p.m., \$5. Mozambique, 1740 S. Coast Hwy., Laguna Beach, (949) 715-7777; mozambiqueoc.com.

MODERN DISCO AMBASSADORS: 10 p.m. La Cave, 1695 Irvine Ave., Costa Mesa, (949) 646-7944; lacaverestaurant.com.

THURSDAY, JUNE 2

ANDRÉ WATTS PLAYS BEETHOVEN: 8 p.m., \$25. Renee and Henry Segerstrom Concert Hall, 615 Town Center Dr., Costa Mesa, (714) 556-2787, scfta.org.

ANDREW BLOOM: 7:30 p.m., \$5. Mozambique, 1740 S. Coast Hwy., Laguna Beach, (949) 715-7777; mozambiqueoc.com.

A\$AP FERG & TORY LANEZ: 11 p.m. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; observatoryoc.com.

BEAR GRILLZ: 9:30 p.m. The Yost Theater, 307 N. Spurgeon St., Santa Ana, (888) 862-9573; yosttheater.com.

DJ KABOOM AND DJ ERICKSON: 10 p.m. VLVTV Velvet Lounge, 416 W. Fourth St., Santa Ana, (714) 664-0663; velvetoc.com.

DW3: 8 p.m., \$25. Spaghettini Rotisserie & Grill, 3005 Old Ranch Pkwy., Seal Beach, (562) 596-2199; spaghettini.com.

MODERN BASEBALL: 8 p.m. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; observatoryoc.com.

PUSH PLAY: \$5. Que Sera, 1923 E. Seventh St., Long Beach, (562) 599-6170; thequesera.com.

RON KOBAYASHI: 6 p.m., free. Bayside Restaurant, 900 Bayside Dr., Newport Beach, (949) 721-1222; baysiderestaurant.com.

THRASHER THURSDAY: 8 p.m. The Karman Bar, 26022 Cape Dr., Laguna Niguel, (949) 582-5909; thekarmanbar.com.



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Identity Cards

I am a 40-year-old woman; I came out when I was 16. When I was 17, I met M, and we dated for eight years. M was a horrible human being—emotionally and occasionally physically abusive. M still sends me the occasional (creepy) email, wishing me a happy birthday or giving me updates on people I don't really recall; I don't respond. A few years back, I got an email saying that M was now "Mike." I think it's important to use the pronouns people want you to use for them. But Mike wasn't Mike when he was in my life. Changing his pronoun when describing him feels like I'm changing my identity—my first real long-term relationship was with someone I thought was a woman. Mike caused a lot of damage in my life—does he get to fuck up (or complicate) my identity, too? It's not like the subject of Mike comes up daily. When it does, I feel like a liar if I use "she"; using "he" makes me feel like I'm lying about myself, and stopping to explain everything derails the conversation. And it's not like I'm being a great trans ally when a conversation gets sidelined by something like, "Well, random co-worker whose only trans reference is Caitlyn Jenner, my ex is trans, and he's a psychopath."

Mike's Hard Lemonade

Block Mike's number, block his email address, block him on Twitter, Facebook, Instagram, Snapchat, LinkedIn, Periscope, Kik, FuckStick, WhatsApp, CumDump, etc., ad infinitum.

And stop talking about Mike—don't discuss him with random co-workers, casual acquaintances or friends. If you absolutely, positively must discuss him with someone—a true intimate with a right to your relationship history, who needs to be sensitive to the abuse you suffered—you can be a good ally to other trans people (not your abusive trans ex) by carefully using nouns and descriptors in place of your asshole ex's preferred pronouns. So instead of "I met him when I was still a teenager," you say, "I met the abusive piece of shit when I was still a teenager." Instead of "It took me eight long years to get away from him," you say, "It took me eight long years to get away from that asshole psychopath."

What I'm gonna say next will get me slammed on Twitter (heavens), MHL, but I've learned not to read my @s, so here we go . . .

If using male pronouns when referring to your ex is gonna complicate your life—really complicate it—if the "transitioned later" part is likely to get dropped during a game of interoffice telephone, if the qualifier about your ex having identified as a woman while you were together is likely to get dropped, too, and if either of those drops could lead co-workers or casual acquaintances to assume something about you that isn't true, i.e., that you're into dudes and therefore gettable by dudes, and if that erroneous assumption could result in your having to deflect awkward and/or unpleasant advances from confused males, or if having your status as a Gold Star Lesbian questioned could induce orientational dysphoria, then I don't see the nontheoretical harm in you—and only you—misgendering Mike on the rare occasion when a convo about him can't be avoided. You don't live near him, no one you know knows him, and the misgendering is unlikely to get back to him. The adage "no harm, no foul" applies here.

But it would be simpler, easier and ally-ier if you sidestepped the issue by not speaking to anyone about your asshole ex ever again.

I am a fortysomething bi woman happily married to a newly transitioned 50-ish trans woman. I have a history of putting myself about a bit (safely) before our relationship, but we have been monogamous since we met (except for a disastrous threesome). My wife hasn't put herself

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about and has slept with only myself and one other to whom she was also married—and that threesome. She understands I have a high libido, and mostly she doesn't. Our sex life is loving and good mostly, but I do want more. There have been discussions on opening up our relationship—but essentially, I want to and she is resistant. I want to do this with transparency and with men (mostly), but I don't feel this is realistic emotionally for her given some conflict we've had over this issue. Is cheating the only answer here?

Never Overly Terrified

I can see how it might be emotionally tricky for a recently transitioned trans woman—that would be your wife—to cheerfully sign off on her second wife sleeping with men (mostly) and with transparency (ethically). But if you absolutely, positively can't commit to sleeping with only her for the rest of your life, NOT, and you can't get her permission to sleep with others, then, yes, there's cheating. There's also fantasy, masturbation, repression, sublimation, self-sacrifice—and divorce.

I'm a queer woman. When I entered my 30s, I realized that I was more queer/bi than I had previously allowed myself to be, and I started exploring my attraction to cis heterosexual men. Five years later, I'm in an incredible GGG relationship with a cis het male. He's everything I have ever wanted in a partner: sexy, funny, feminist and smart. We have full disclosure about sexuality and kinks—no complaints there. What I do have trouble with is navigating his family and friends, twin social circles composed of heterosexuals who fall into stereotypical gender roles. I spent my teens and 20s fully submersed in queer/trans circles with like-minded feminist hippies who are not hung up on the gender binary. My partner's friends are fundamentally good people, but they see nothing wrong with "old fashioned" misogyny. I am often interrupted, talked over and "mansplained" by my partner's male friends. And while I am a pretty friendly person, I can't get a foot in the door with the women in his friend circle. My notions on feminism and equality are way too out there, so I tend to keep to myself in a corner during parties in order to avoid starting an argument. How do I navigate this weird heterosexual world that I don't understand? I've tried to explain my feelings to my partner, but I think he has a hard time relating, as he is a heterosexual cis male and was raised as one. How do I keep from losing my cool when someone starts to mansplain to me? I may be in a heterosexual romantic partnership, but I am still a queer lady at heart.

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Some people "fall into stereotypical gender roles" because that's who they are, BLECH, and what you perceive as the thoughtless embrace of the gender binary can, in some cases, be an authentic expression of gender identity. That doesn't excuse misogyny and mansplaining, of course, but not everyone who embraces seemingly stereotypical gender roles is a dupe who needs a good talking to from the new queer girlfriend of an old straight friend.

That said, if going to parties with your cis het boyfriend's gender-normative friends makes you miserable, don't go to those parties. Or if you must go, drag along a leftist-hippie-queer friend who can sit in the corner with you and marvel at the mansplaining man-muggles and their clueless lady friends who aren't interested in your thoughts on feminism and equality.

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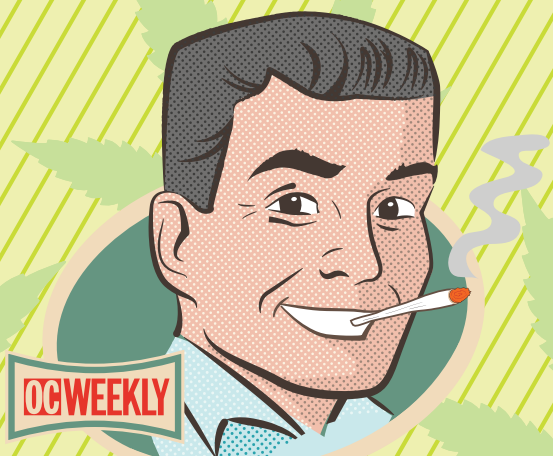
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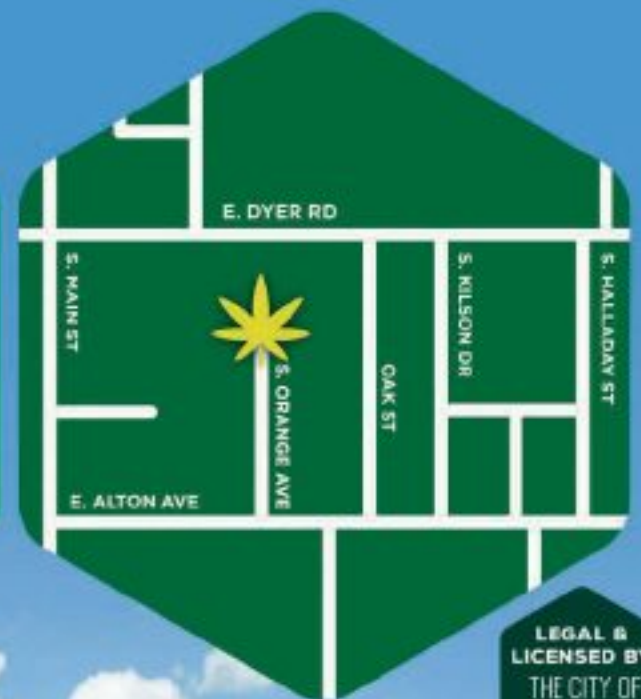
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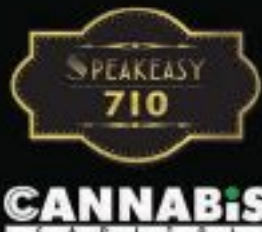
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INGREDIENTS

- 6 medium or 4 large potatoes
- 1/4 cup cannabis infused olive oil
- 1 Cup Sour Cream
- 1/2 Cup Ranch Dressing
- 1/4 Cup Milk
- 1 Cup Cheddar Cheese
- 1/2 Cup Shredded Mozzarella
- Cheese
- 1/2 Cup Bacon Bits
- 1/4 Cup Green Onion
- Sea Salt
- Fresh Ground Pepper
- Any Other Seasoning Salt

DIRECTIONS

Cut potatoes into "fry" sized pieces. Place on a foiled baking sheet and drizzle with cannabis infused olive oil and toss lightly with tongs. Sprinkle salt and pepper and bake at 400 degrees for 30-40 minutes. In a separate bowl, mix sour cream, ranch dressing and milk to create a sauce. Smooth out 3/4 of the sauce on a separate platter and place the cooked potatoes on the sauce. Drizzle the remaining sauce on top of the potatoes and sprinkle with seasoning salt, cheese, bacon and green onions. Place under a broiler for a few seconds to melt the cheese and enjoy!

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816
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554
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836
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notices

650
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services

520
Financial Services

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525
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530
Misc. Services

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Mechanical Engineer Will perform engineering duties with emphasis in mechanical design, finite element analysis using linear control systems and computer-aided engineering techniques; oversee quality assurance in keeping with mechanical engineering principles and methodologies with respect to company's manufactured products. Will design accessories for use with RED's cameras in traditional and 3D applications. BS degree in Mechanical Engineering or Automobile Engineering or its foreign equivalent. 4 years experience in the job offered. Job site Irvine, CA. 40 hrs/pwk. E-mail resume to Andrea.Abasto jobs@red.com, at RED DBA RED Digital Cinema Company.

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305
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Hand N Hand: Legally Permitted Collective hnhpc.org | 657.229.4464 | 2400 Pullman St. Suite #B Santa Ana, CA

Gram Kings: DAILY DEALS | Discounts for Military, Veterans, Disabled | 10189 Westminster Ave. Suite #217, Garden Grove 714.209.8187 | Hours: Monday-Sunday 10am-10pm

South Coast Safe Access: FTP: Buy an 1/8, Get a FREE 1/8 | 1900 Warner Ave Ste. A, Santa Ana 92705 | 949.474.7272 | Mon-Sat 10am-8pm Sun 11am-7pm

Top Shelf Anaheim \$35 CAP | FTP 4.5 G 8th or \$10 OFF Concentrates | 3128 #B W. Lincoln Ave. Anaheim (714)385-7814

Ease Canna: FTP- All 8th will be weighed out to 5GRAMS!! | 2435 E. Orangethorpe Ave., Fullerton, CA 92831 | 714-309-7772

RE-UP: FTP Specials: 5g's 1/8th Private Reserve for \$45 | 5g's 1/8th Top Shelf for \$40 | 2g's Rilla Extracts Crumble for \$45. 8851 Garden Grove Blvd Ste 105 Garden Grove 92844 | (714) 586-1565

Anaheim Patient Care: 417.876.2709 | 1671 W. Katella Ave., Anaheim

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Relief Wellness: Renewals ~ \$25 | New Patients ~ \$35 1540 E. Edinger Ste. A, Santa Ana 92705 | 657.251.8032

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Happy & Healthy Solutions

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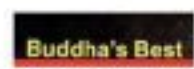
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